

# PETERS' MODERN PIANOFORTE METHOD

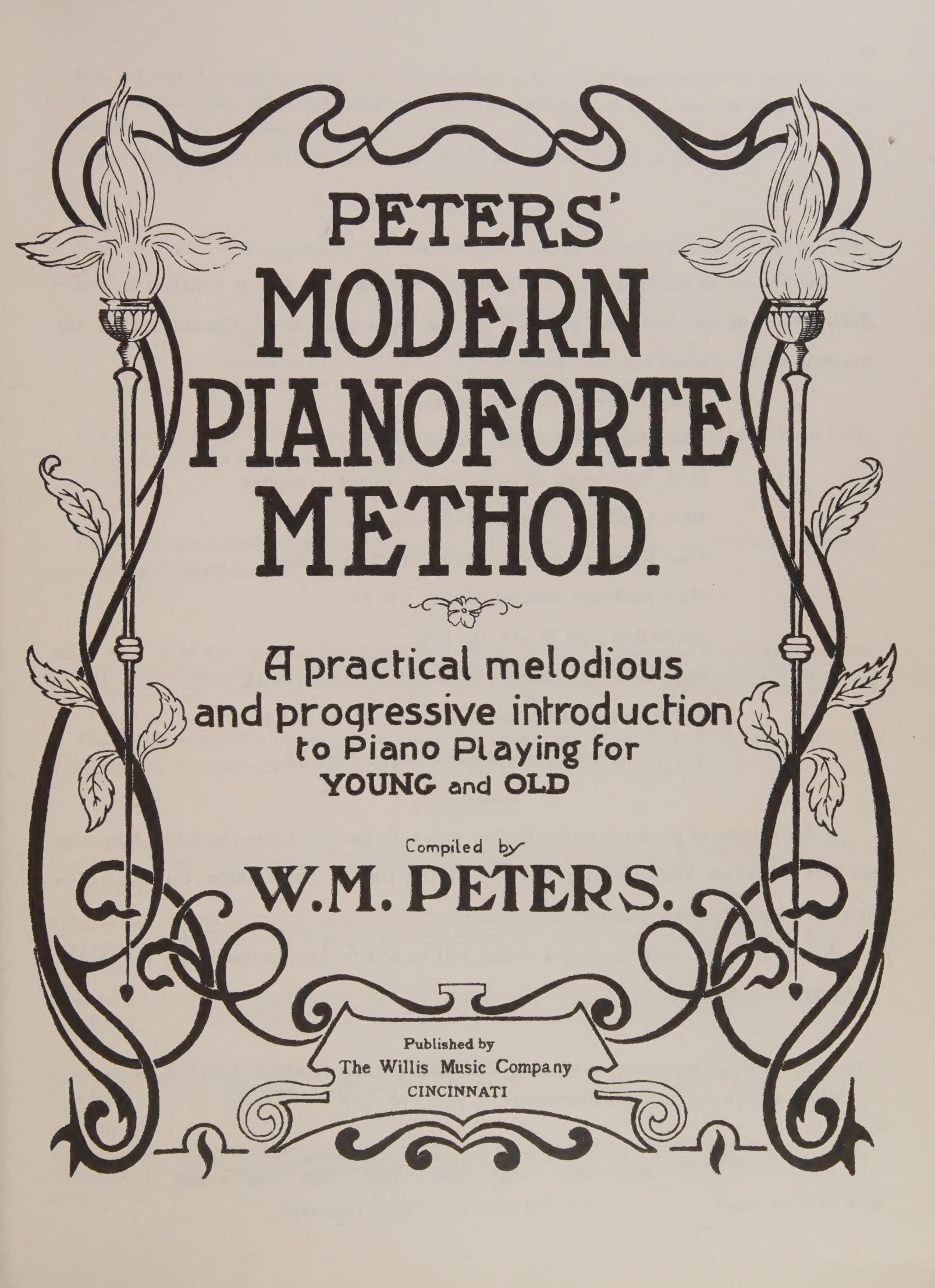
A practical, melodious, and progressive introduction to piano playing for YOUNG and OLDER BEGINNERS.

PRICE  
*(In U.S.A.)* \$555

Compiled by W. M. PETERS

THE WILLIS MUSIC CO. CINCINNATI, OHIO





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Published by  
The Willis Music Company  
CINCINNATI

The Teacher, or earnest pupil, who wishes more technical work than is contained in "*Peters Modern Piano Method*" may, when page 11 is reached, begin to use as supplemental studies the following works in about the order given:-

Schmitt's Preparatory Exercises.

Hans Reutling's Selected Studies Bk. II.

H. A. Sederberg's Exercises in Scales and Arpeggios.

Hans Reutling's Selected Studies Bk. III.

Hans Reutling's Selected Etudes for Phrasing Bk. I.

Hans Reutling's Selected Studies Bk. IV.

Burgmüller's 25 Etudes Op. 100.

Hans Reutling's Selected Etudes for Phrasing Bk. II.

Heller's Selected Studies from Op. 16, 45, 46 and 47.

Revised by Wilhelm Kraupner Bks. 1 & 2.



If it is considered necessary to use Studies with both hands in treble clef before taking up the bass clef, either Hans Reutling's Selected Studies Bk. I, or Louis Köhler, Op. 190, will be found excellent for this purpose.

Any or all of the above suggested studies will be sent for examination to any responsible party by the publishers.

*As a complete supplementary course of study THE NATIONAL GRADED COURSE in Seven volumes will be found most satisfactory.*

It is not expected that the pupil will learn all the rudiments of music before he proceeds with the practical exercises. The Rudiments are merely grouped here, at the beginning of this work, for convenience and for reference.

It is assumed that the pupil has learned the letters on the key-board of the piano.

## Staff.

Music is written on five parallel lines, which, with the four spaces, form what is called the staff.

Fifth Line.  
Fourth Line.  
Third Line.  
Second Line.  
First Line.

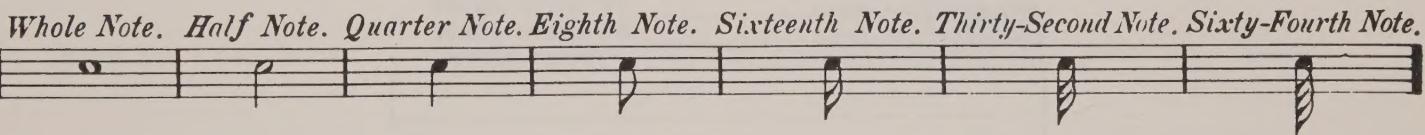
	Fourth Space.
	Third Space.
	Second Space.
	First Space.

The degrees of the staff (lines and spaces) have letter names which correspond with the letter names of the keys of the piano. (Illustration given later.)

## Notes.

The characters placed upon the staff to represent tones are called notes, the different kinds of notes representing different lengths of duration.

### EXAMPLE.



The Whole note is the longest note in music. It is subdivided into equal proportions: 2 halves, or 4 quarters, or 8 eighths, or 16 sixteenths, or 32 thirty-seconds, or 64 sixty-fourths.

### EXAMPLE.

A Whole Note,		Whole Rest.
or Rest		
is equal to		
2 Half Notes,		Half Rest.
or Rests		
to		
4 Quarter Notes,		Quarter Rest.
or Rests		
to		
8 Eighth Notes,		Eighth Rest.
or Rests		
to		
16 Sixteenth Notes, or Rests.		Sixteenth Rest.

## Dotted Notes.

A dot placed after a note increases its value one half. That is, a dotted whole note is equal to the combined length of a whole note and a half note, a dotted half equal to a half and a quarter, etc.



## Rests.

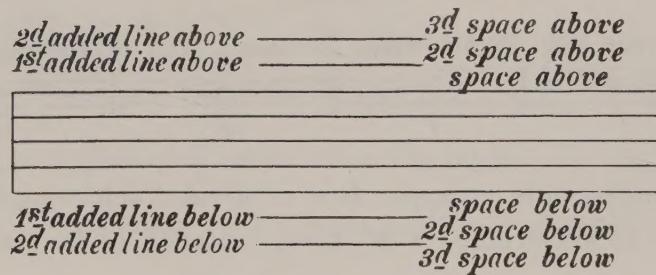
Corresponding in length to the different notes are characters called rests. These represent different lengths of time which are to be observed in silence, and are named in the same manner as the notes.

<i>Whole rest</i>		<i>Quarter rest</i>	
<i>Half rest</i>		<i>Eighth rest</i>	
		<i>Sixteenth rest</i>	

The values of rests are also altered by adding dots the same as notes.

## Added or Leger Lines.

It is often necessary to enlarge the staff by adding lines above and below. These are called added lines, or leger lines.

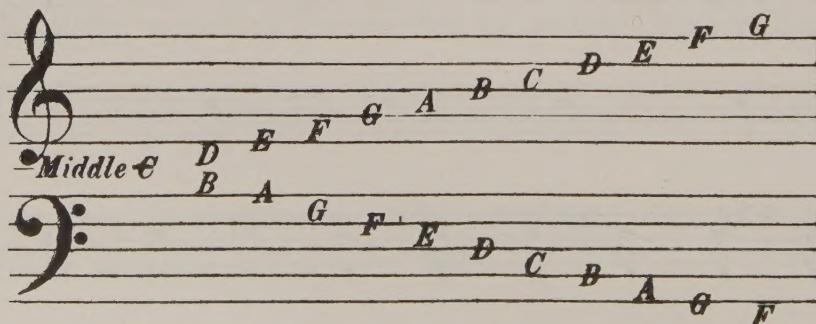


## Clefs.

A staff is an unintelligible thing until it has placed upon it a character called a clef. In piano music there are two used, the treble or **G** clef



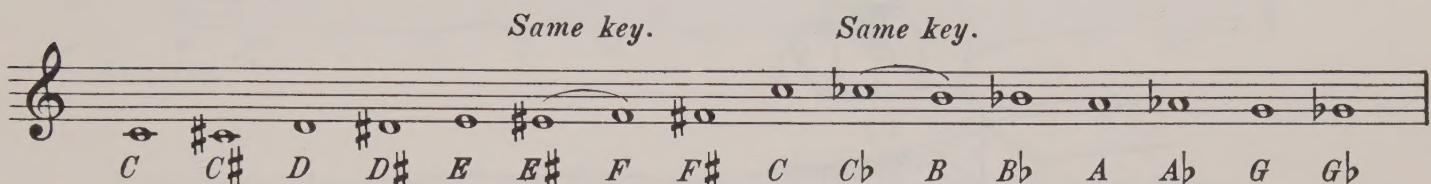
and the bass or **F** clef



It will be observed that middle **C** is the added line below in the treble, and the added line above in the bass clef. On the keyboard of the piano it is the **C** nearest the middle of the instrument.

## The Sharp, Flat, and Natural.

A sharp  $\sharp$  placed before a note indicates that the next key to the right is to be played. A flat  $\flat$  indicates the next key to the left is to be played. These are played on black keys except where *E* or *B* is sharped, and where *F* or *C* is flattened. See diagram of key board.

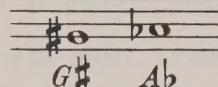


Each black key is the sharp of the key below, or the flat of the key above.

A Double sharp  $\times$  is the second key to the Right (always a white key).

A Double flat  $\flat\flat$  is the second key to the Left (always a white key).

*Same key.*



$\sharp$ ,  $\flat$ ,  $\times$  and  $\flat\flat$  are called accidentals

A natural  $\natural$  is used to cancel the effect of any accidental, and will be more fully explained when introduced in practical exercises.

## Measures and Bars.

Bars are lines drawn perpendicularly across the staff dividing it into measures, thus:

Bar	Bar	Bar	Bar	Double Bar.
Measure	Measure	Measure	Measure	Measure

## Time Signature.

At the beginning of every piece of music there is a sign, stating how many beats or counts are contained in each measure of the piece, and what kind of note receives one count.

**C** means that each measure contains one whole note, which may be subdivided in 2 halves, 4 quarters, 8 eighths or 16 sixteenths.

This is called Common or four-four time. Also indicated by  $\frac{4}{4}$ .

Other kinds of time most commonly used are:

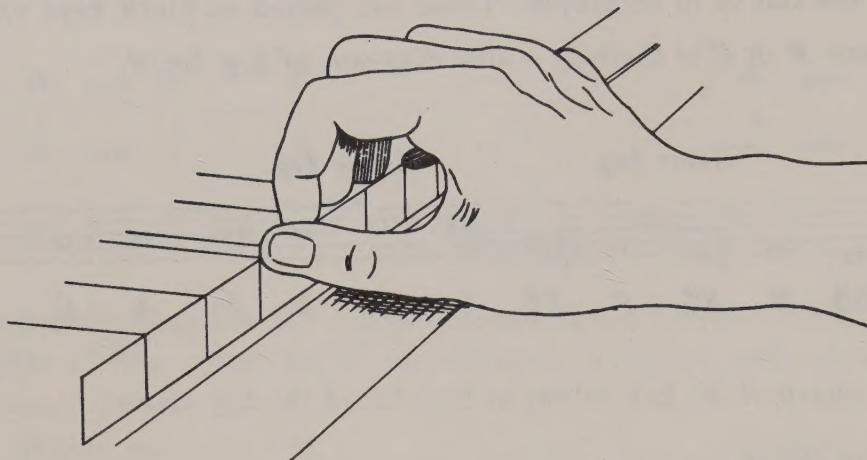
Double or Two-four  $\frac{2}{4}$ .

Triple or Three-four  $\frac{3}{4}$ .

Sextuple or Six-eight  $\frac{6}{8}$ .

Others will be explained as they are introduced.

## Preparatory.



Place the hand on a table in the position shown in the above illustration, being careful that the fingers retain a correct position, and move from the knuckle-joint only.

Practice the following exercises, first with one hand, then with the other. 1 means the thumb, 2 means the index or fore-finger, 3 the middle finger, 4 the ring finger and 5 the little finger.

1 - 2 - 1 - 2 - 1 - 2 - 1 - 2

2 - 3 - 2 - 3 - 2 - 3 - 2 - 3

3 - 4 - 3 - 4 - 3 - 4 - 3 - 4

4 - 5 - 4 - 5 - 4 - 5 - 4 - 5

1 - 3 - 1 - 3 - 1 - 3 - 1 - 3

2 - 4 - 2 - 4 - 2 - 4 - 2 - 4

3 - 5 - 3 - 5 - 3 - 5 - 3 - 5

1 - 2 - 3 - 4 - 5 - 4 - 3 - 2

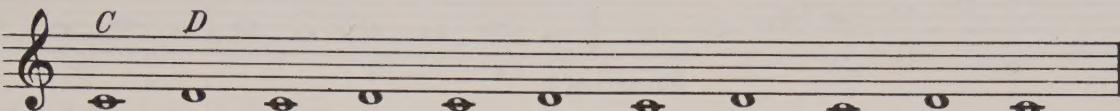
1 - 3 - 5 - 3 - 4 - 2 - 3 - 1

*For other exercises of this nature, use "Preparatory Exercises For The Piano" by Aloys Schmitt, which can be obtained from the publisher of this book.*

After a few lessons the pupil should be required to play the above exercises on the piano, starting with the thumb on middle C, afterward changing to G, the right hand using the first G above middle C and the left hand using the G below. It is not advisable to use both hands at once for some time yet.

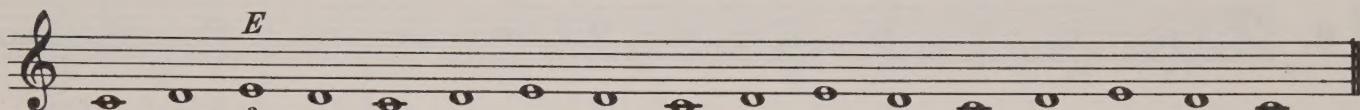
**RIGHT HAND.**

Exercise for two fingers to be played without regard to note length. Read as you play, calling each note by its letter name.

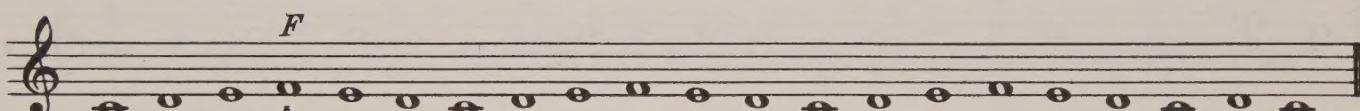
1. 

Fingering 1 2 1 2 1 2 1 2 1 2 1 2

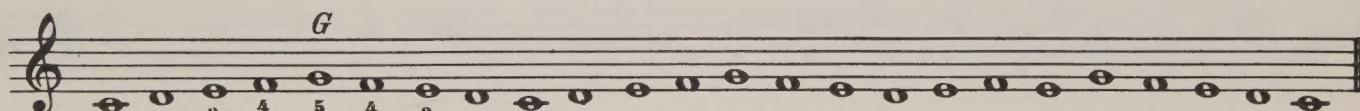
Exercise for three fingers, introducing a new note **E**. Read aloud as you play.

2. 

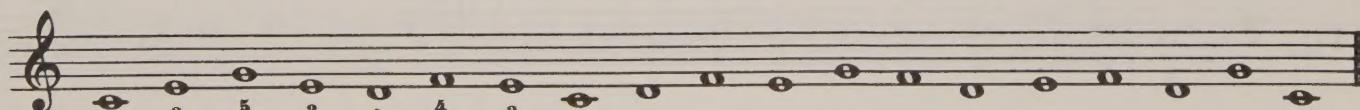
Exercise for four fingers, introducing **F**. Read as before.

3. 

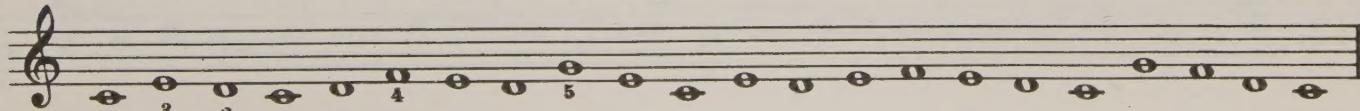
Exercise for five fingers, introducing **G**. Call the notes by name as you play, and be sure you are holding the hand properly.

4. 

Read N<sup>o</sup>5 until you can do so without hesitation before you attempt to play it.

5. 

Play rather slowly, making all notes as nearly equal in length as possible. \*Copy the notes of Nos. 4 and 5 on blank music paper, and then write the letters under the notes.

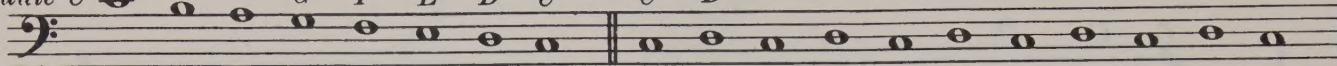
6. 

\*Blank music paper may be obtained from the publisher of this book. 5¢ per sheet.

*LEFT HAND.*

Exercise for two fingers beginning on the first *C* below middle *C*. Play without regard to note length, and read aloud as you play.

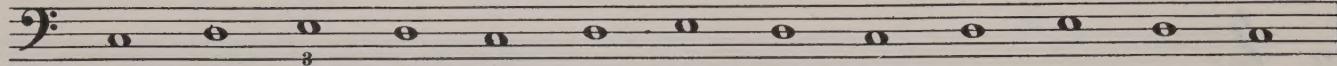
Middle *C*   *B*   *A*   *G*   *F*   *E*   *D*   *C*   *C*   *D*

7. 

Fingering 5   4

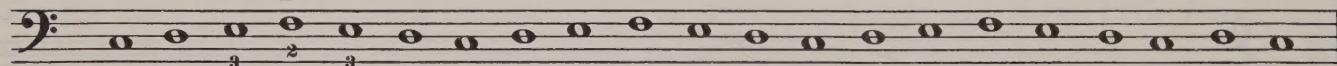
Exercise for three fingers, introducing new note *E*.

*E*

8. 

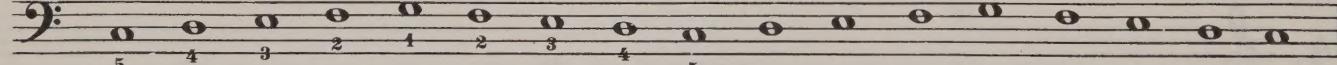
Exercise for four fingers, introducing *F*. If you have not faithfully practiced the table exercises for left hand, these will not be easy.

*F*

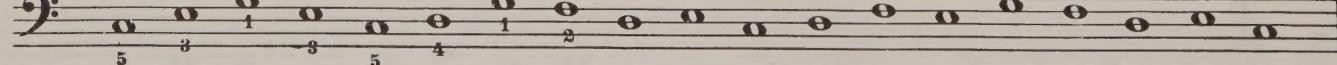
9. 

Exercise for five fingers, introducing *G*. Read carefully before you play.

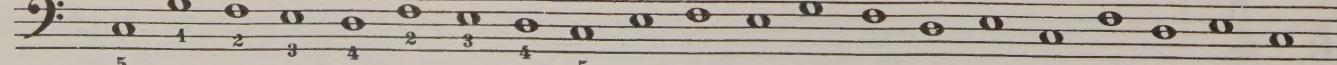
*G*

10. 

Exercise in skips. Read before you play, also as you play.

11. 

Play slowly and evenly. Copy 11 and 12 on blank music paper and write letters under the notes.

12. 

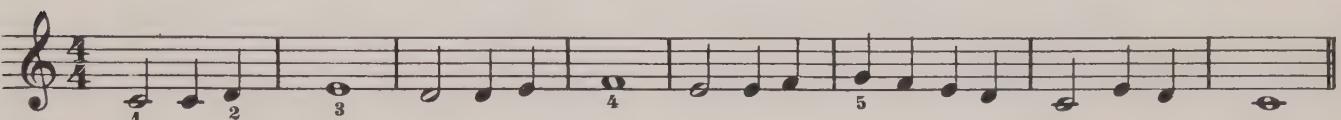
*RIGHT HAND.*

Exercise in common or four-four measure, using whole notes and half notes only. The half note  $\text{d}$  gets two counts, the whole note  $\text{o}$  four. Count slowly and evenly.

13. 

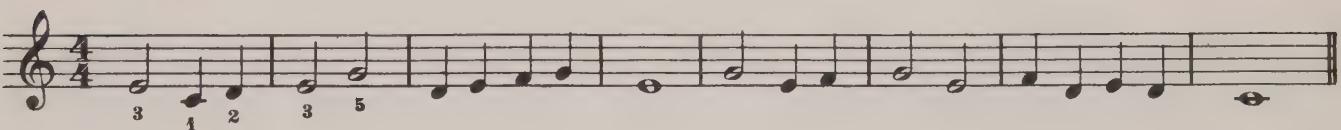
Count 1-2-3-4 1-2-3-4

Introducing whole notes, half notes and quarter notes. Point to each note and tell what kind it is before you play.

14. 

Count 1-2-3-4 1-2-3-4

Five finger melody. Try to sing it after playing it a few times.

15. 

Do not neglect the reading. You cannot know the letters on the staff too well.

16. 

Remember **C** means the same as  $\frac{4}{4}$ .

17. 

Always keep a correct position. Habits formed early are very lasting.

18. 

*LEFT HAND.*

Exercise for left hand. Unless you are an exception to the general rule, the left hand will require more practice than the right. Do not slight it because it seems more awkward. Keep the fingers bent so that you cannot see the nails.

A musical staff in 4/4 time, starting with a bass clef. It contains ten measures. The first measure has a note followed by a rest. The second measure has a note followed by a rest. The third measure has a note followed by a rest. The fourth measure has a note followed by a note. The fifth measure has a note followed by a rest. The sixth measure has a note followed by a note. The seventh measure has a note followed by a note. The eighth measure has a note followed by a note. The ninth measure has a note followed by a note. The tenth measure has a note followed by a rest.

Read each exercise carefully before you play. Also point out the different kinds of notes. № 20 is a familiar tune, do you recognize it?

A musical score for Exercise 20, consisting of a single measure on a bass clef staff. The measure starts with a 20th note followed by a 3rd note, then a 3rd note, a 4th note, a 5th note, a 4th note, a 3rd note, a 4th note, a 5th note, and a 1st note.

Count aloud in a speaking tone. Do not sing the counts.

A musical score for Exercise 21, page 10. The score consists of two staves. The top staff is in 3/4 time and the bottom staff is in 4/4 time. The key signature is one sharp. The music includes various note heads with stems and arrows, and some notes have numerical values above them (e.g., 3, 2, 1, 5, 4, 3, 4, 3, 2, 1, 2, 3). The first staff ends with a double bar line and repeat dots.

Are your hands and fingers in a proper position? Practice daily some simple five finger exercise without notes, so that you may give your undivided attention to position.

A musical score for Exercise 22, page 1. It features a bass clef staff with a common time signature. The score consists of two measures of music. Measure 1 starts with a quarter note followed by an eighth note, then a sixteenth note. Measure 2 starts with a sixteenth note followed by an eighth note, then a sixteenth note. The notes are primarily black, with some white notes appearing as grace notes or specific performance instructions.

Every new lesson brings new difficulties. Conquer them as you go.

A musical score for Exercise 23, page 10. It features a bass clef staff with a common time signature. The first measure contains six eighth notes with fingerings: 1, 3, 2, 4, 3, 5, 4. Subsequent measures show a repeating pattern of eighth-note pairs. Measure numbers 23 through 28 are present at the top left.

Do you continue to read your exercise before you play?

A musical score for Exercise 24, page 10. The title '24.' is at the top left. The key signature has three sharps. The time signature is common time. The first measure shows a bass clef followed by a 3 over 5 over 4 time signature, with a 3 over 2 over 1 measure below it. The music consists of a series of eighth-note patterns on the bass staff.

Exercises for both hands at the same time. Right hand beginning on middle *C*, the left on the next *C* below.

25.

Have some one call off letters to you at random (using only *C, D, E, F* and *G*) and see if you can play them without looking at your hands.

26.

Be careful to strike the notes exactly together. Lift the finger, *exactly* at the same instant that you strike another note. No sooner, no later.

27.

When repeating a note with the same finger, be careful to strike the Key from the knuckle joint. Do not use your whole hand.

Do not leave these until they can be played in exact time and without mistakes.

28.

Different parts for each hand. Practice each part separately, then both together.

29.

Call the notes aloud in this exercise before playing as follows: The first note in bass, then first in treble, then the next in the bass, and the one coming on same count in treble, etc. Thus we learn to read the two at the same time.

30.

A melody for the right hand, and a plain accompaniment of whole notes for the left.

31.

32.

Practice each hand separately, as in previous exercises.

33.

Sheet music for exercise 33 in common time (C). The treble staff consists of eighth notes with fingerings: 5, 3, 5; 4, 2, 4; 3, 1, 5, 3. The bass staff consists of quarter notes with fingerings: 5, 3, 1.

Sheet music for exercise 33 continued in common time (C). The treble staff consists of eighth notes with fingerings: 3, 4, 5. The bass staff consists of quarter notes with fingerings: 4, 3, 2, 5.

No 34 introduces dotted half notes ( $\text{d}.\text{o}$ ). A dot adds to any kind of note, one half its value, hence in this exercise the dotted half gets three counts.

34.

Sheet music for exercise 34 in common time (C). The treble staff consists of dotted half notes with fingerings: 3, 2, 1, 2, 3, 4, 5. The bass staff consists of eighth notes with fingerings: 5, 1, 3, 4.

Sheet music for exercise 34 continued in common time (C). The treble staff consists of eighth notes. The bass staff consists of eighth notes.

35.

Sheet music for exercise 35 in common time (C). The treble staff consists of eighth notes with fingerings: 5, 3, 2, 4, 1. The bass staff consists of eighth notes with fingerings: 3, 1, 5.

## Preparatory Exercise.

Introducing a new note, *A*, in the right hand part.  
Observe the fingering very carefully.



Read this piece several times before attempting to play it; in the same manner as you did with exercise N° 30.

Read the first note in bass, then the four that are played with it, etc. Notice the change of fingers in measures 7 and 15.

36.

KÖHLER.

37.

## The Cuckoo.

Recreation in  $\frac{3}{4}$  time introducing a new note *B* in left hand part. Point out all the *B*'s, and then practice the bass alone until the slight change in the position of the hand becomes easy.

CARL RICHTER.

*by permission of W. H. Willis & Co.*

38.

Remember the dotted note.

*The Cuckoo by Carl Richter can be had in sheet form.*

From Schmitt's Preparatory Exercises for Piano.



Repeat each exercise from six to twelve times.

Repeat; a character indicating that the measures between the two sets of dots are to be repeated.

Rather fast.

3560 W

N<sup>o</sup> 39 introduces eighth notes. (*See diagram of notes on page 3*). Two eighth notes equal one quarter. The repeat sign (||) is also used. It means that the first eight measures are to be played twice through.

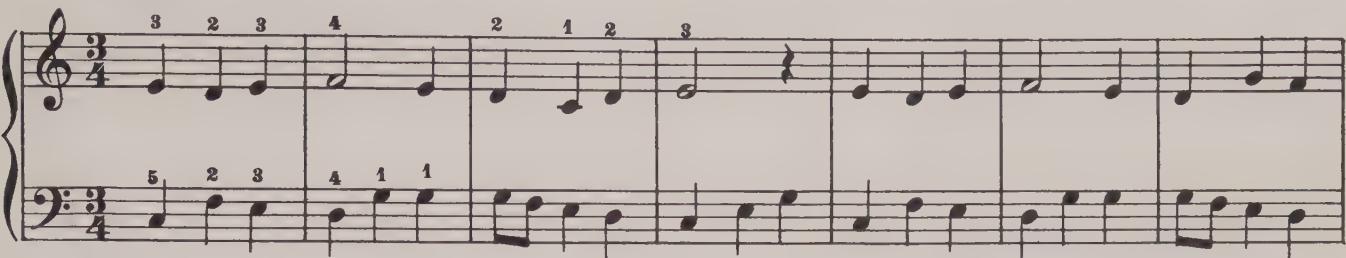
39.

**D.S.** (Dal segno) means to repeat from the sign § to the word **Fine**. Note the fingering and change of position of right hand at measure 7.

40.

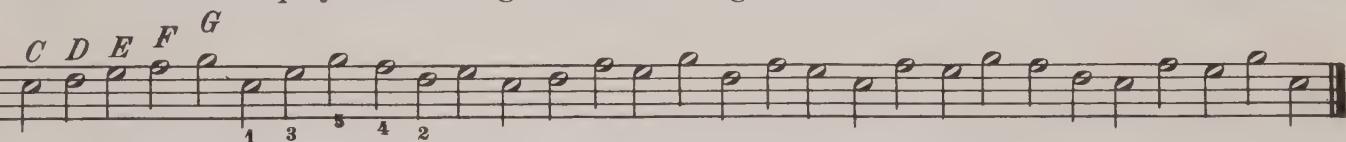
Nº 41 introduces the quarter rest . It is the same length as the quarter note (one count) observed in silence

41.



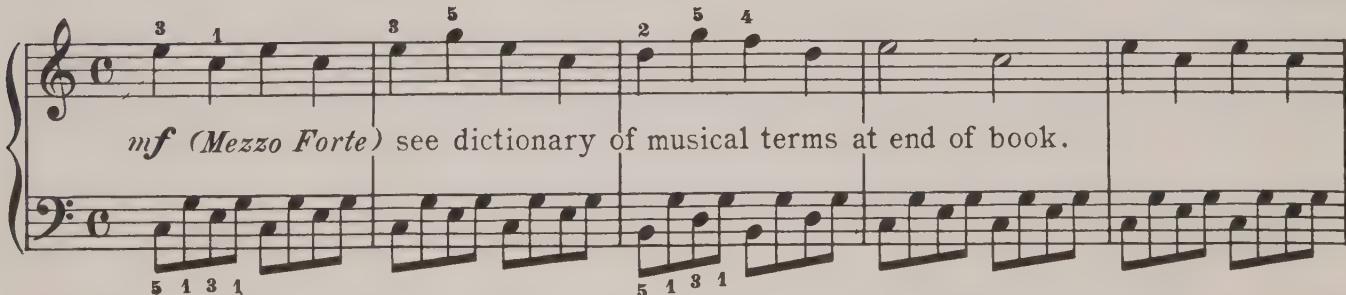
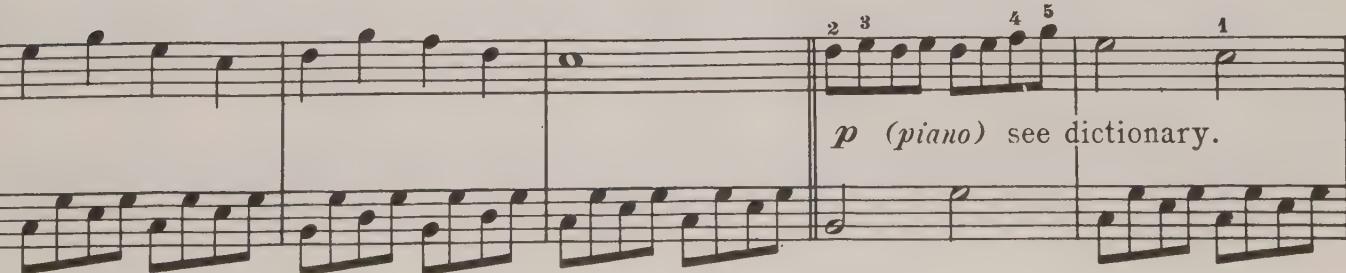
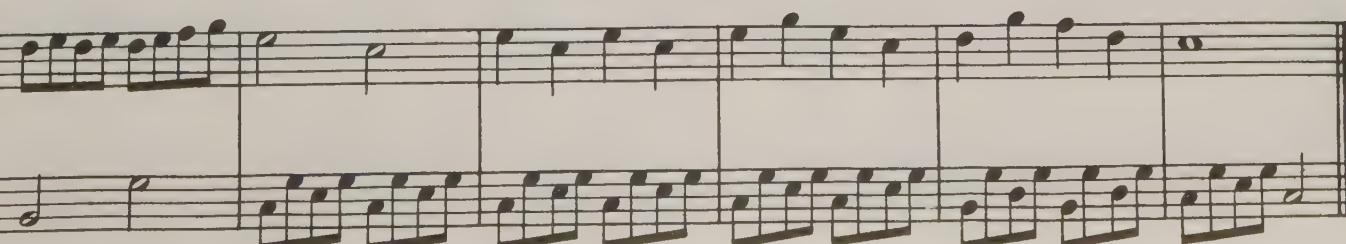

*New position for right hand.* Five notes from the first C above middle C.

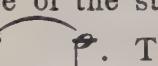
*Preparatory reading exercise.* Copy the notes on blank music paper and write their letter names under them. Afterward play without regard to note length.



BEYER.

42.

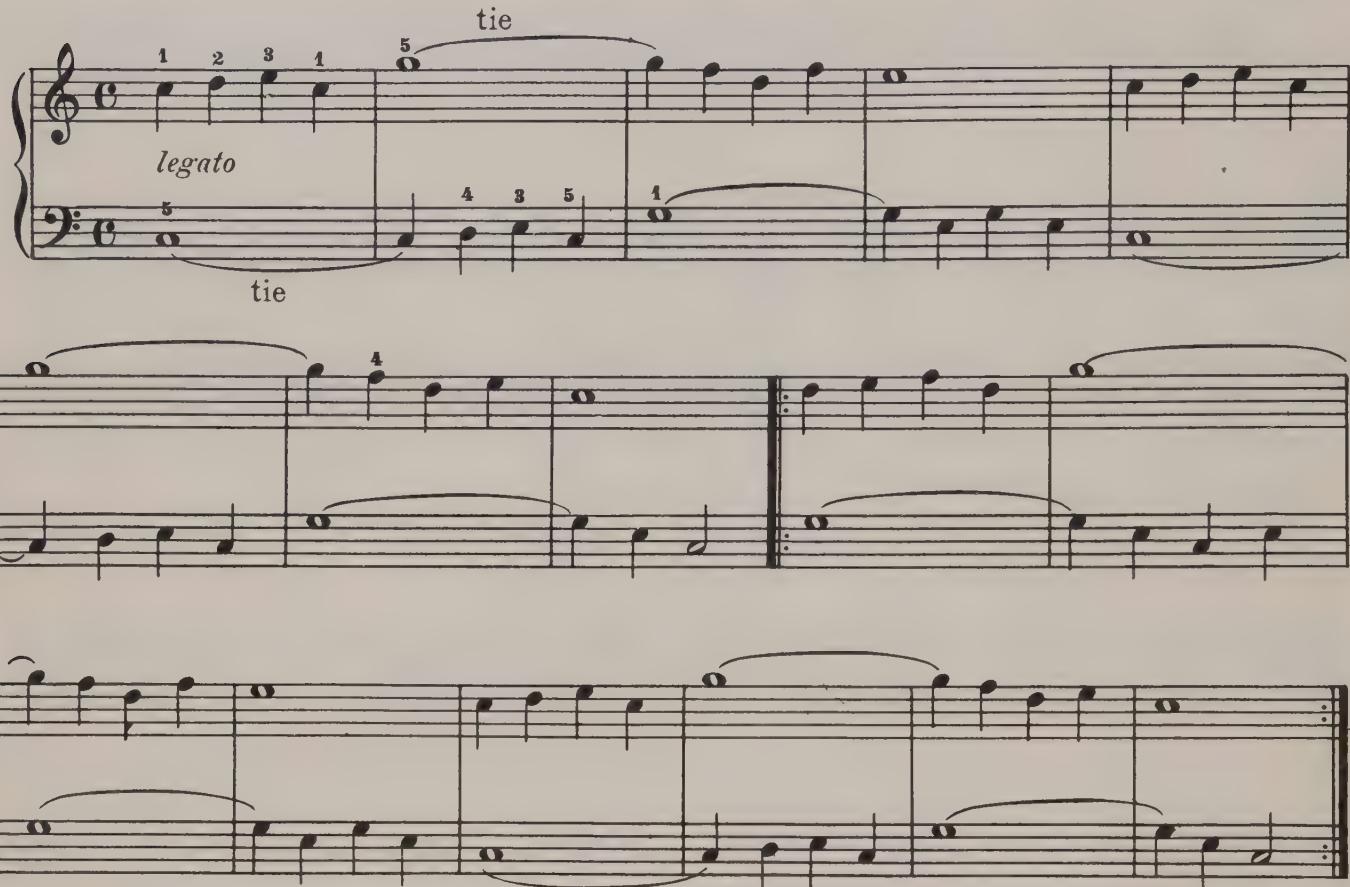




Two notes on the same degree of the staff are sometimes joined together by a curved line which is called a tie, thus: . The second note is not to be struck. The tone is to be held the length of both notes.

Find out what *legato* means.

BEYER.

43.

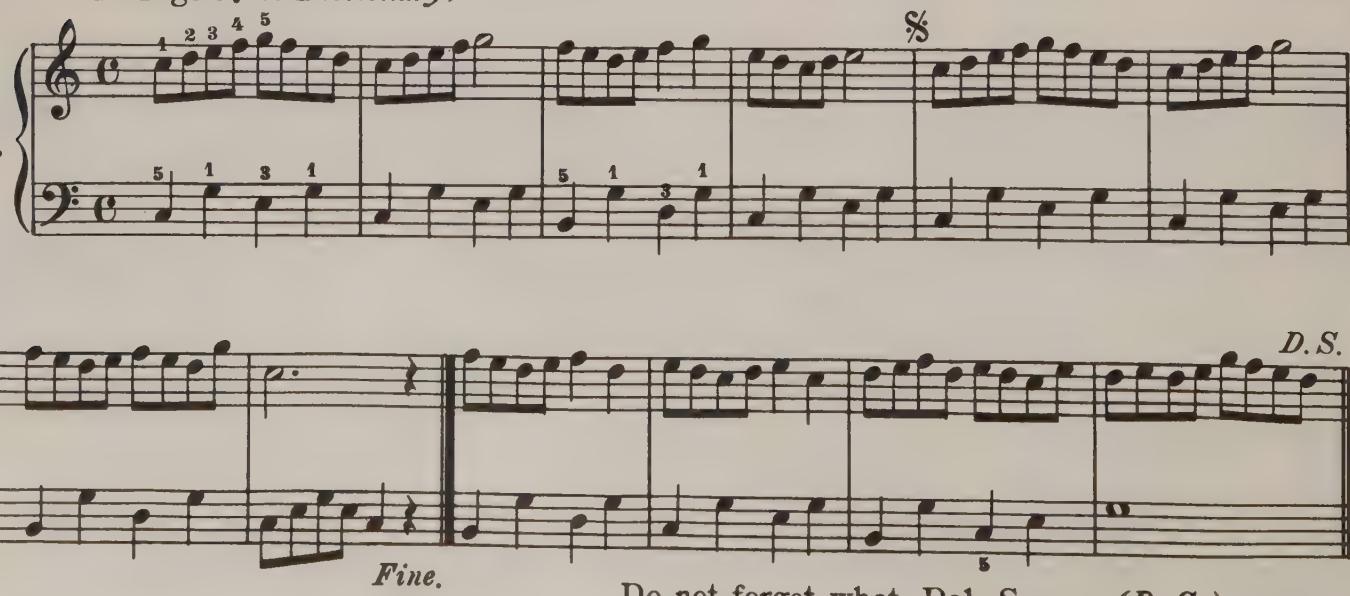


Practice this until you can play it quite fast.

BEYER.

**Allegro.** (see Dictionary)

44.



Do not forget what *Dal Segno* (D. S.) means.

A sharp (#) placed before a note indicates that the next key higher (to the right) is to be played. For instance, *C*# is the black key to the right of *C*. *D*# the black key to the right of *D*. *E*# is played upon a white key, because there is no black key between *E* and *F*. *F*# is a black key, etc.

Preparatory exercise to be read, and afterwards played with right hand.



Nº 45 introduces *F*#, also the whole rest (—) which fills a whole measure in any kind of time.

45.

Remember the sharp (#)

*f*

*p*

*p*

A flat ( $\flat$ ) placed before a note indicates that the next key lower (to the left) is to be played.  $B\flat$  is the black key to the left of  $B$ .

Preparatory exercises to be read and played. thumb on F.

## *RIGHT HAND.*

Introducing *B*. Also a new position for right hand. Read the right hand part carefully before you play it.

Musical score for Exercise 46, featuring two staves. The top staff (Treble clef) has a key signature of one sharp (F#). The bottom staff (Bass clef) has a key signature of one flat (B-flat). Both staves are in common time. The music consists of eighth-note patterns. Measure 1 starts with a dotted half note followed by a sixteenth note. Measures 2-4 show a repeating pattern of eighth notes. Measure 5 begins with a dotted half note followed by a sixteenth note. Measures 6-10 show a repeating pattern of eighth notes. Measure 11 begins with a dotted half note followed by a sixteenth note. Measures 12-14 show a repeating pattern of eighth notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns. Measure 11 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the treble, followed by eighth-note pairs in the bass.

A new note in the left hand, *A* on the fifth line. Be careful of the fingering.

Musical score for Exercise 47. The score consists of two staves. The top staff is in treble clef, 3/4 time, and E major. It features a basso continuo line with Roman numerals below the notes. The bottom staff is in bass clef, 3/4 time, and A major. It also features a basso continuo line with Roman numerals below the notes.

47. {   
 2 1 2 5 3 1 5 4 1 2 3 2   
 E A   
 5 3 1 5 2 1 5 2 1 4 2 1 5

A ♯ or a ♭ affects all the notes on the same line or space in the same measure only.

### Scale of C major.

Observe the fingering at (a) and similar places. The thumb passes under the fingers with as little motion of the hand as possible, and where the third finger passes over the thumb "(at (b)), the same precaution is necessary. Practice hands separately. The left hand has some new notes, get acquainted with them.

In exercise 48 the left hand takes a new position. It is easy to play, but should be read until the new notes are well learned.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of nine measures, numbered 2 through 10 below the staff. Measures 2-5 show a pattern of eighth-note pairs in the treble and sixteenth-note pairs in the bass. Measures 6-9 show a similar pattern but with some variations in the bass line. Measure 10 concludes with a single note in each staff.

The Italian word *arpa* means harp.

" " " eggio " like.

*Arpeggio* means like a harp; notes *not* struck together.

### An arpeggio exercise for the right hand.

A combination of arpeggio and scale for left hand.

Preparatory exercise in double notes for both hands.

*Practice slowly at first.*

*Play slowly and softly.* Upper fingering for right hand. Lower for left. Play each measure 20 times, each hand alone. The two notes must be struck exactly together, as if one note. Quiet hand. Loose wrist.

## Recreation.

**Andante.**

OESTEN.

49.

*Consult dictionary at end of this work for meaning of these terms.  
dim. e rall.*

Preparatory exercise in double notes for left hand.



No 50 introduces dotted quarter notes. The dotted quarter receives a count and a half, and the eighth, which follows it, is struck on the last half of the second count.

## Right and Left March.

EDWARD M. READ.

50.

*Right and Left March* is published in sheet form.

In №51 the hands (especially the right) use a more extended position, and change oftener than in any previous exercise. We also use two new notes, *A* and *B*, for the right hand. Be very particular about the fingering.

from KOHLER, Op. 190.

51.

Look out for the sharp #

new note  
B  
new note  
A

## Triplets.

In the following exercise, the triplet is used. A triplet is a group of three notes played in the time usually given to two of the same kind of notes. They are designated by a figure 3 above or below. A triplet of eighth notes is equal to one quarter, a triplet of sixteenths is equal to one eighth etc.

## March Etude.

Be sure to omit measures (a) and (b) when repeating.

52.

omit these two measures when repeating.

When a Composition is in the key of G major, all the F's must be sharped. In such cases the sharp is placed at the beginning of the piece and is called the signature. In N<sup>o</sup> 53 the signature is one sharp, and you will notice that it is placed on the **F** line.

### Scale of G Major.

Observe the same care in passing the thumb under, and the fingers over, as in former scale.  
Observe also that **F** is played sharp in this scale.

A musical score for two staves. The top staff is in treble clef, 4/4 time, and G major. The bottom staff is in bass clef, 4/4 time, and A major. The music consists of two measures followed by a repeat sign and two more measures. The first measure starts with a quarter note followed by eighth notes. The second measure starts with a quarter note followed by eighth notes. The third measure starts with a quarter note followed by eighth notes. The fourth measure starts with a quarter note followed by eighth notes. The key signature changes to F# major (one sharp) at the repeat sign. The first half of the repeat section consists of two measures starting with quarter notes followed by eighth notes. The second half of the repeat section consists of two measures starting with quarter notes followed by eighth notes.

This exercise is written in  $\frac{6}{8}$  time, which means there are six eighth notes to the measure, and an eighth note receives one count. A quarter will receive two counts, and a dotted quarter three.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 11 starts with a dotted half note followed by a eighth note. The right hand then plays a sixteenth-note pattern: (5, 3) - (1, 5) - (5, 3) - (1). This pattern repeats in measure 12. Measure 12 also includes a melodic line in the bass staff. Measure 13 begins with a dynamic marking *mf*. The right hand continues the sixteenth-note pattern from measure 11. Measure 14 concludes the section.

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music consists of a series of eighth-note patterns connected by vertical bar lines. Fingerings are indicated above the notes in both staves. In the treble staff, the first measure starts with a dotted half note followed by a sixteenth-note pattern (z, 3, 4). Subsequent measures show various eighth-note patterns with fingerings such as 5-2-1, 3-5-1, 4, 3-2, and 1. In the bass staff, the first measure starts with a dotted half note followed by a sixteenth-note pattern (4, 2, 1). Subsequent measures show various eighth-note patterns with fingerings such as 5, 1-3-4, 5-3-1, 4-3-1, 5-3-1, 5-2-1, 5-3-1, and 5-3-1.

# Tiger-Lily Waltz.

Practice left hand alone until it is easy to get the low D.

GEO. L. SPAULDING.

**Waltz tempo.**

54.

mf

4 2 5 2 4 4

4

2 3 1 2 3 4 5

Fine.

4 4 4 4 4 4 5

4 5 3 5 3 5 8 4

D. C. al Fine.

*Tiger-Lily Waltz* is published in sheet form.

3590 W

Copyright MCMIV by W. H. Willis & Co.

## Phrasing.

Now that some proficiency has been attained in note reading, and the pupil begins to feel "at home" with the piano, he must begin to think *how* he plays. It is not enough to merely play the spots on the paper which we call notes, give them their proper value, and use the correct fingering. Nor is all mastered when he observes the expression marks, although that is an important step toward the goal. We wish to say something now about phrasing.

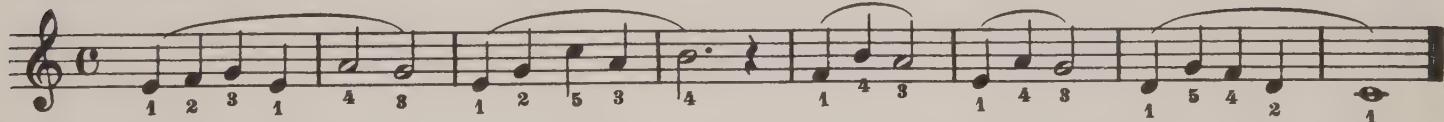
Phrasing in music is somewhat like punctuation in a language, and a phrase might be called a musical sentence, short or long as the case may be. To phrase properly is to bring out these musical ideas, and avoid running them together. Take for instance the following melody:



The first measure is a complete idea, the second an imitation of the same. The third you will discover if you play it alone is *not* a complete idea, and requires the next note to make it so. Phrases are usually marked with a curved line or slur as in the above example. All the notes should be played legato (smoothly and connectedly) except the last of each phrase, which should be separated from the note following it, just enough to break the legato effect.

Play the following examples with special attention to the phrasing:

### RIGHT HAND.



At \* in the following exercise, the changing of the position of the hand will serve to mark the end of one phrase and the beginning of another.

### LEFT HAND.

Musical Compositions do not always begin on the first count of a measure. The following example begins on the third count, which is unaccented. The accent in  $\frac{3}{4}$  time is always on the first count.



# “Sweet Visions.”

Both hands frequently play from the same clef, as in four hand arrangements. In the following re-creation the treble clef is used throughout.

CARL RICHTER.

**Andante con espressione.** (*Consult dictionary for meaning.*)

55.

*cresc.*

*D. C. al Fine.*  
*(Consult dictionary)*

*Sweet Visions* is published in sheet form.

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# Massa's in de Cold, Cold Ground.

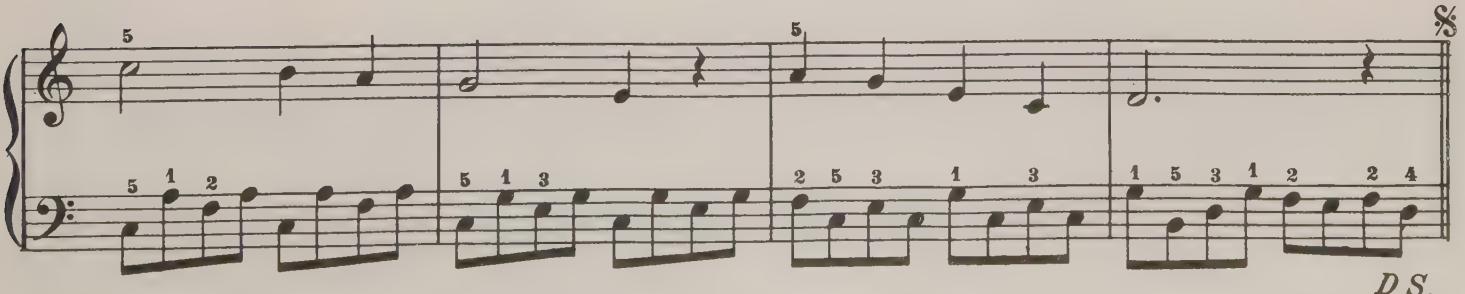
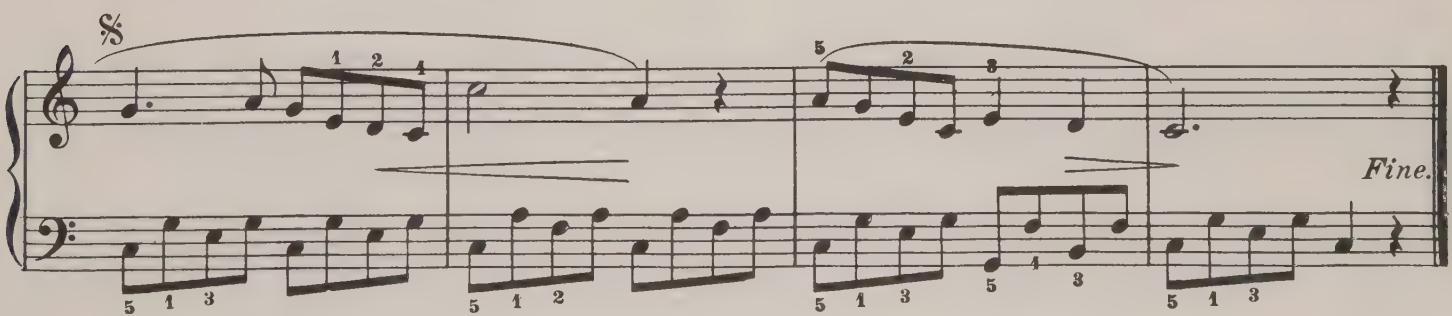
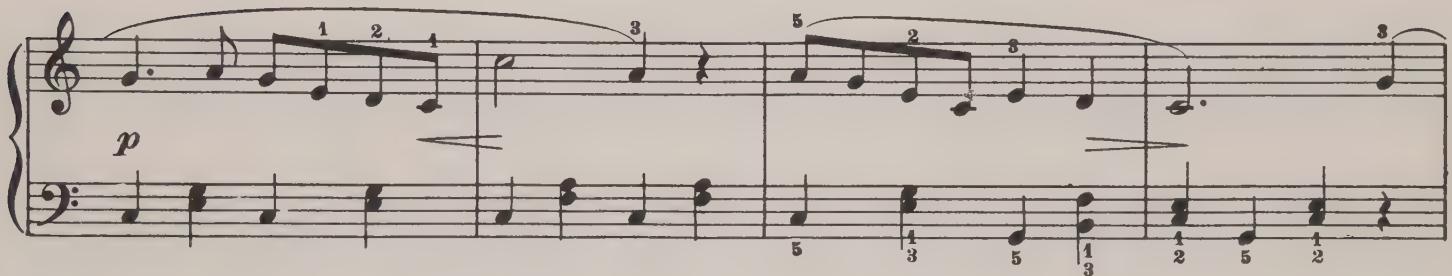
29

This mark ————— means to gradually increase the power of tone, and this ————— to gradually diminish it.

Rather slow.

HENRY WEBER.

56.



*This composition may be had in sheet form.*

# Spring Song.

A charming little duet. The pupil should learn both secondo and primo and alternate with the teacher in playing them.

SECONDO.

HEINRICH PFITZNER.

**Allegro commodo.**

57.

*mf leggieramente*

*p*

*E*

*mf*

5

5

\* Both hands having same note, do not play the one in ( ).

## Spring Song.

PRIMO.

Always consult dictionary for  
meaning of new terms.

HEINRICH PFITZNER.

**Allegro commodo.**

57. *mf leggieramente*

## At Sunrise.

At \* in the following recreation the left hand plays two measures from the treble clef. Notice that this piece begins on the fourth count.

GEO. L. SPAULDING.

58.

*p*

Fine.

D. C. al Fine.

In the following study a slight difficulty will be found at \*. The quarter notes in the right hand must be held firmly while the eighths are being played. And in the left hand part, at the same place, the two whole notes (tied together) while the quarters are being played. The best way to accomplish anything of this nature is to practice the parts separately.

GURLITT.

**Moderato.**

59.

Find out what *cresc.* means.

GURLITT.

**Andante.**

60.

# Sonatina.

Nº 61 is from *The Easiest Sonatina Album* by Franz Hoffman, published by W.H. Willis & Co., Price 65 cts. This work is recommended to teachers who wish to use more of this form of composition.

BIEHL.

Allegro moderato.

61

note that this ♯ cancels the F♯.

(E) (F)

Sixteenth notes are now to be introduced. Practice them slowly at first. Four sixteenths equal one quarter, and two sixteenths equal an eighth.



### Rondo.

#### Allegro moderato.

62.

one and two and

In № 63 make a decided difference between the portion marked *f* and the one marked *p*.  
Find out what *dolce* means.

BEYER.

63. **Comodo.**

*dolce*  
3 1  
5  
2 4

legato

5 3  
5 3  
4 3 2  
1  
*f* 5 2  
*p* 5 3  
*dolce*  
4 3 2  
1

Be observant of the phrasing marks in the following piece. Read the part carefully where the accidentals occur. This sign > means a little more accent on the note than would otherwise be given.

BEYER.

64. **Moderato.**

5 4  
3 5  
5 4  
3 5  
*dolce*  
3  
4  
2  
1

look out for the accidentals.

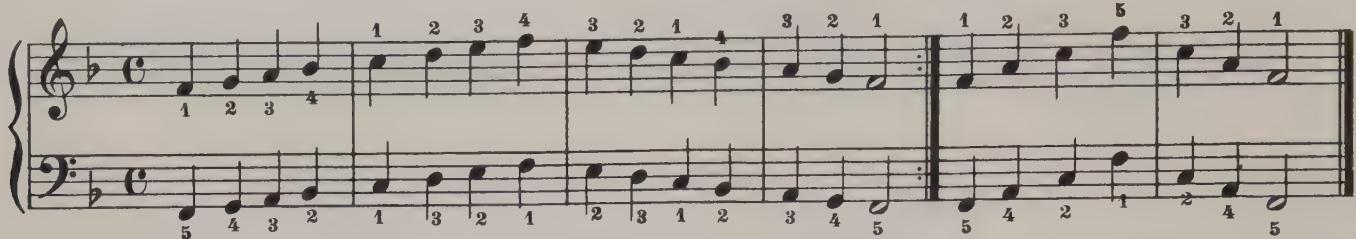
3  
1 2 3 4  
1 2 3 4  
3 2 3 2 1  
5  
1 2 3 4  
1 2 3 4  
3 2 3 2 1

5 3  
1 2 5  
4  
1 4  
5 2  
3 1  
5 3  
1 2 5  
4  
1 4  
5 2  
3 1

## Scale of F Major.

In the key of **F**, **B** is always played flat. The flat is placed at the beginning of the composition (upon **B**) and is called the signature.

The fingering of the scale of **F** major is different in the right hand part, from the other scales we have had. The thumb passes under the fourth instead of under the third.



### Melody.

65.

Observe the ties at \* in the following piece.

**Andante.**

**GURLITT.**

66.

## Etude.

An exercise using the leger lines above the treble staff. The right hand part should be read over and over until the pupil is thoroughly familiar with the new notes.

**Allegretto.**

BEYER.

67.

No 68 is somewhat difficult because of the frequent changes of position. The right hand should practice from (a) to (b) alone many times.

**Andante.**

GURLITT.

68.

# Wild Rose Waltz.

A piece of music is not necessarily all in the same key. This waltz changes from the key of **F** major to **C** major, and back again.

EDWARD M. READ.

## **Tempo di Valse.**

Piano sheet music for "Wild Rose Waltz". The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature is A major (no sharps or flats). The tempo is marked *mf*. The first measure starts with a half note in the treble clef followed by eighth notes. The second measure starts with a half note in the bass clef followed by eighth notes. Fingerings are indicated above the notes: 5, 3, 5, 4, 2, 3, 4, 5, 3, 1, 3, 5, 3, 1, 3, 5, 3.

The third measure starts with a half note in the treble clef followed by eighth notes. The fourth measure starts with a half note in the bass clef followed by eighth notes. Fingerings are indicated above the notes: 4, 5, 3, 5, 3, 1, 3, 5, 3, 1, 3, 4, 2, 5, 3.

The fifth measure starts with a half note in the treble clef followed by eighth notes. The sixth measure starts with a half note in the bass clef followed by eighth notes. Fingerings are indicated above the notes: 2, 5, 3, 5, 3, 1, 3, 5, 3, 1, 3, 5, 3, 1, 3, 5.

The seventh measure starts with a half note in the treble clef followed by eighth notes. The eighth measure starts with a half note in the bass clef followed by eighth notes. Fingerings are indicated above the notes: 5, 1, 5, 4, 3, 5, 3, 1, 3, 5, 3, 1, 3, 5.

The ninth measure starts with a half note in the treble clef followed by eighth notes. The tenth measure starts with a half note in the bass clef followed by eighth notes. Fingerings are indicated above the notes: 3, 5, 4, 2, 5, 3, 5, 3, 1, 3, 5, 3, 1, 3, 5.

"Wild Rose Waltz" by Read is published in sheet form.

8580 W

*D.C.*

# In the Woods.

The difficulty in this piece lies in holding the half note in the right hand part. Each of these melody notes should be struck with more force than the eighths.

GEO. L. SPAULDING.

The sheet music consists of five staves of piano music. The top staff is treble clef, C major, common time. The second staff is bass clef, C major, common time. The third staff is treble clef, G major, common time. The fourth staff is bass clef, G major, common time. The fifth staff is treble clef, G major, common time. Measure 70 begins with a treble clef, C major, common time. The music features eighth-note patterns in the bass and sixteenth-note patterns in the treble, with specific dynamics indicated by numbers above the notes (e.g., 2, 3, 4, 5) and arrows pointing to certain notes. The music concludes with a final measure ending in G major.

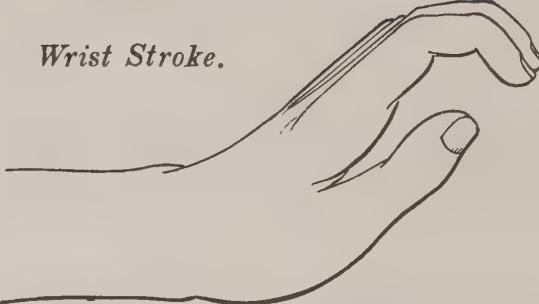
Musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show chords being played with fingers numbered 1 through 5. The top staff has fingerings: 3, 2, 3; 1, 2, 1; 5, 4, 4; 3, 4, 3. The bottom staff has fingerings: 4, 2, 4; 5, 2, 5; 4, 3, 2.

Musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show chords being played with fingers numbered 1 through 5. The top staff has fingerings: 2, 4, 4; 5, 5, 4; 4, 2, 2; 5, 3, 2. The bottom staff has fingerings: 2, 1, 2, 4; 5, 2, 5; 2, 1, 2; 5, 3, 2.

*"In the Woods" by Spaulding can be had in sheet form.*

### Chords of three notes.

In playing a succession of chords the hand should move from the wrist as shown in the accompanying illustration. The hand and arm should be relaxed, and the fingers retain their curved position.



### For practice in Chord Playing.

#### RIGHT HAND.

Musical score for the right hand in treble clef, 4/4 time, and B-flat major. It consists of a series of chords: G major (5, 3, 1), C major (5, 2, 1), F major (5, 3, 1), E major (5, 2, 1), D major (5, 3, 1), A major (5, 3, 1), G major (5, 3, 1), C major (5, 3, 1), F major (5, 3, 1).

#### LEFT HAND.

Musical score for the left hand in bass clef, 4/4 time, and B-flat major. It consists of a series of chords: G major (1, 3, 5), C major (1, 3, 5), F major (1, 3, 5), E major (1, 3, 5), D major (1, 3, 5), A major (1, 3, 5), G major (1, 3, 5), C major (1, 3, 5), F major (1, 3, 5).

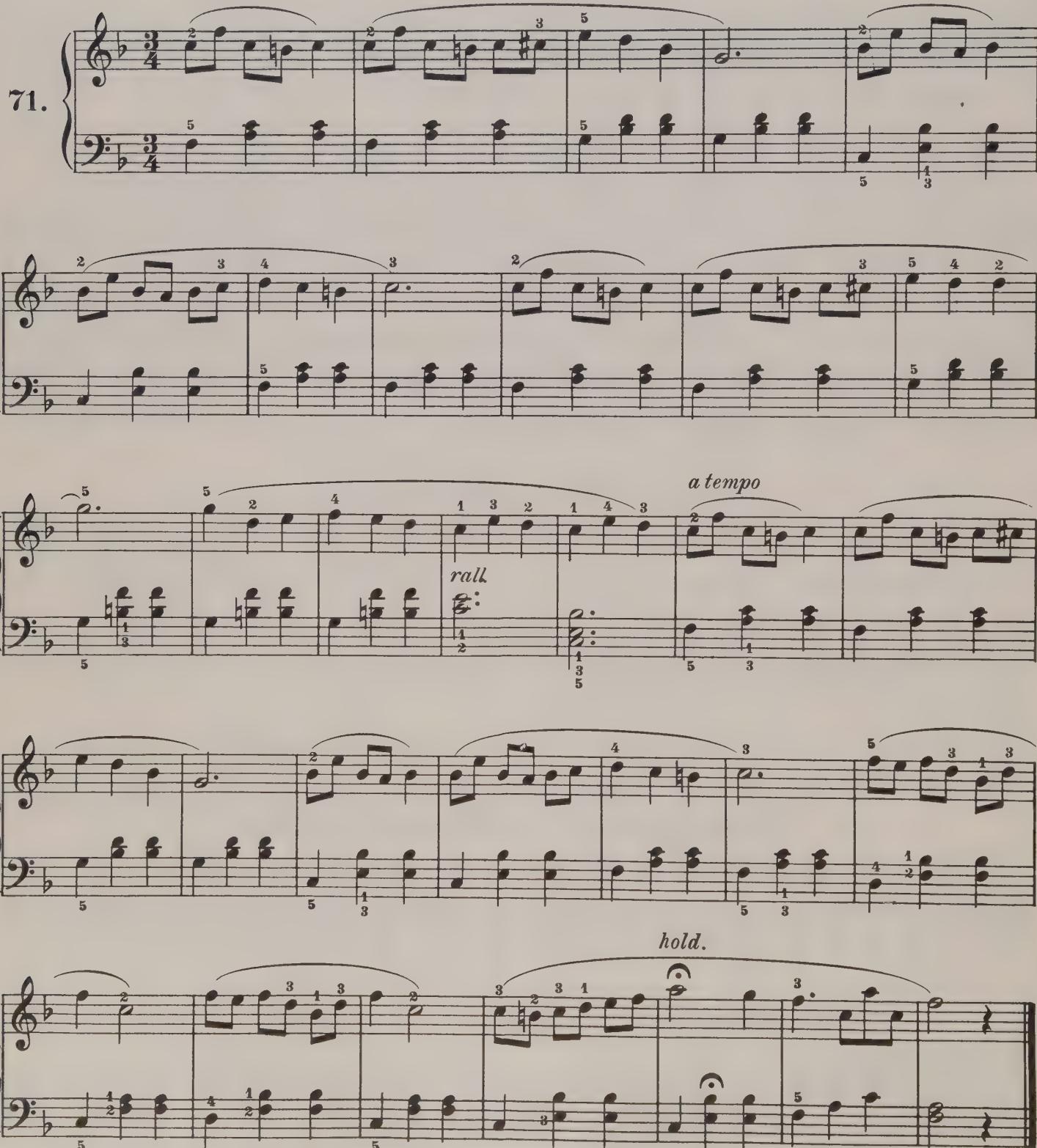
The teacher who wishes to go more deeply into the study of chords may here use "Brix's Chords and Arpeggios."

# Sweet Clover.

This charming little flower song introduces several accidentals, and a hold . This character means to prolong the note, over which it is placed.

GEO. L. SPAULDING.

71.



*"Sweet Clover" by Spaulding is published in sheet form.*

## EXERCISE IN DOTTED EIGHTHS AND SIXTEENTHS.

A dotted eighth and sixteenth  is equal to one quarter note, the dotted eighth being equal to three sixteenths 

Chords of three notes are here introduced for right hand



Count one and two and

## Study.

72.

## In Rank and File.

This piece is a good study for the dotted eighth and sixteenth. From *a* to *b* in the left hand part, should be played alone for a chord study. Strike from the wrist.

## Allegro moderato.

LANGE.

73.

## The Scale of D major.

Where the scale runs more than one octave, the thumb is passed under the fourth finger, and the fourth over the thumb.

### \*Arpeggio of D major.

### Tender Flower.

The teacher should watch the phrasing carefully.

F. BURGMÜLLER.

**Moderato**

*p delicato.*

74.

note change of clef.

(A)

*dimin. e poco riten.*

*Fine.*

*(Consult dictionary.)*

*a tempo*

*mf*

*dimin. e poco rall.*

\*may be played with each hand separately.

*D. C. al Fine.*

# Columbia, the Gem of the Ocean.

Though the following should be played rather lively, the pupil is advised to take it slowly at first. The left hand part at (a) is a little difficult, and the fingering awkward.

HENRY WEBER.

Moderato.

The music is in common time, key of C major (two sharps). It consists of six staves of piano music. The top staff shows the right hand melody and the left hand harmonic support. The subsequent staves show the continuation of the melody with dynamic markings like *f*, *p*, *cresc.*, *mf*, and *f*. Fingerings are indicated above the notes throughout the piece.

*This composition can be had separately in sheet form*

2580 W

Copyright MCMVII by W.H.Willis & Co.

This little collection of Duets will be found excellent for teaching time and independence of the hands.

# Swing Song.

SECONDO.

**Andante con moto.**

PFITZNER.

76.

76. *mp semper legato*  
*(Consult dictionary)*

*p poco a poco*

*cresc.*

*mp*

*p poco a poco dimin.*

*pp*

# Swing Song.

*Let the pupil play first the Primo and then the Secondo.*

PRIMO.

PFITZNER.

Andante con moto.

76.

mp      *sempre legato*

p      *poco a poco*

cresc.

mp

1

pp

# Doll's Dream.

A pretty melody for the right hand, which should be made to sound like a song. Observe the phrasing, also the half notes in the bass, which must have their full value.

OESTEN.

**Moderato.**

77.

*Published complete in sheet form.*



# KEYBOARD

and the notes by which

## **Keyboard of the Piano**

and the notes by which the Keys are represented

## Treble.

Bass.

Treble Clef Staff:

- C
- C# or D♭
- D
- D# or E♭
- E
- F
- F# or G♭
- G
- G# or A♭
- A
- A# or B♭
- B
- C
- C# or D♭
- D
- D# or E♭
- E
- F
- F# or G♭
- G
- A
- B
- C
- D
- E
- F
- G
- A
- B
- C

Bass Clef Staff:

- C
- C# or D♭
- D
- D# or E♭
- E
- F
- F# or G♭
- G
- G# or A♭
- A
- A# or B♭
- B
- C
- C# or D♭
- D
- D# or E♭
- E
- F
- F# or G♭
- G
- A
- B
- C

Piano Keyboard Labels:

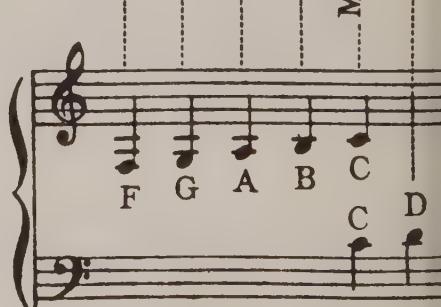
3d Octave.

2d Octave.

1st Octave.

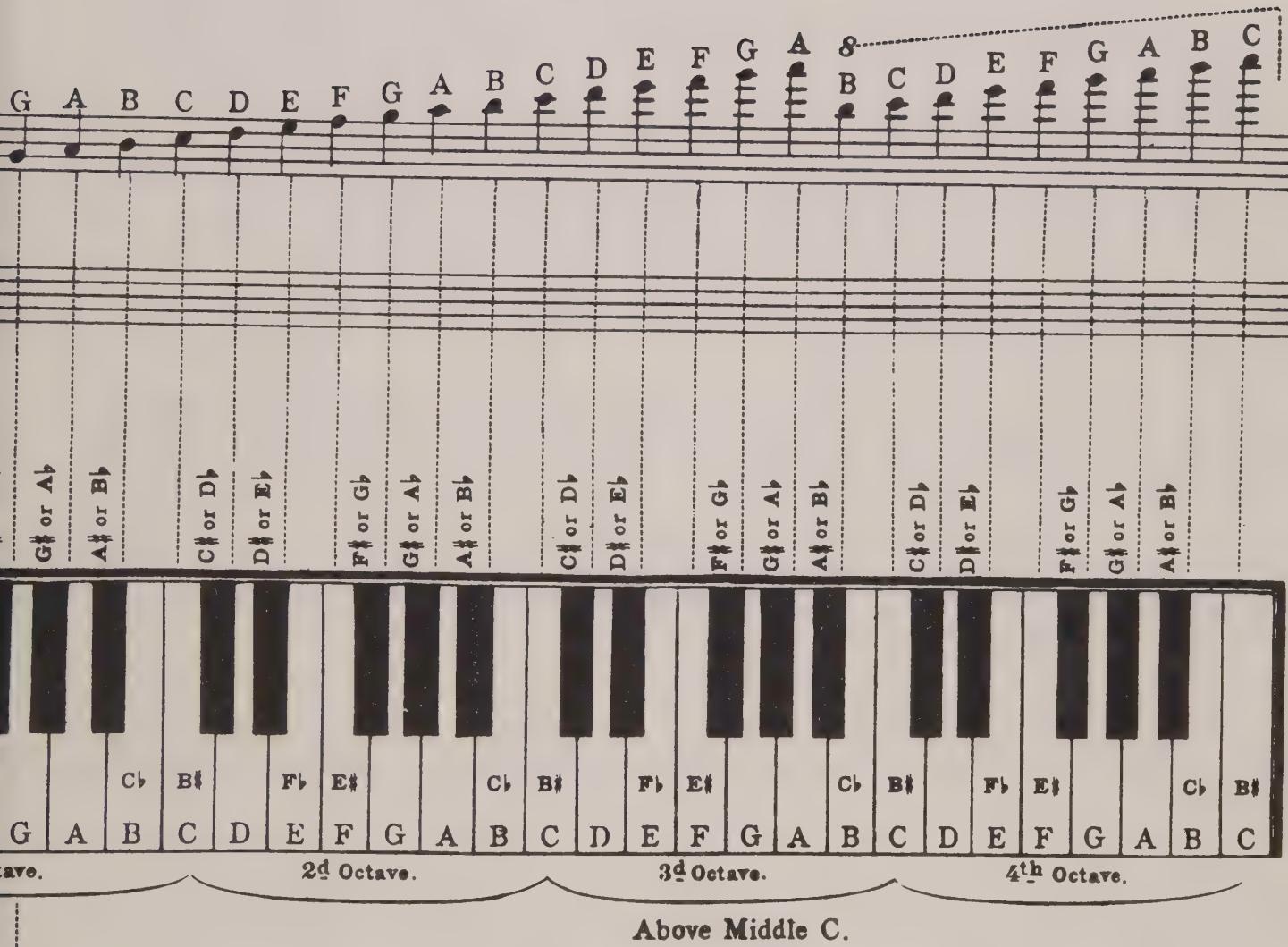
Below Middle C.

added, or leger lines  
below Treble Staff.



# THE PIANO

Keys are represented.



added, or leger lines  
above Bass Staff.



## Legato and Staccato Touch.

Unless directed otherwise, the pupil is supposed to use the legato touch, which means smooth and connected.

The opposite of legato is called staccato and is marked thus:  Legato passages are marked with a curved line thus: .

A Legato touch is obtained by sliding the fingers on and off the keys, holding down one key until the finger is fairly on another.

A Staccato touch is obtained by a sudden lifting up of the fingers from the keys, giving to the music a light, airy, detached effect.

There are two methods of obtaining the Staccato effect. Single or passage staccato notes are generally played from the knuckle. Staccato chords should be played from the wrist.

### *EXERCISES CONTRASTING STACCATO AND LEGATO TOUCH.*

#### *RIGHT HAND.*

#### *LEFT HAND.*

78.

# Frolic in the Forest.

In repeating a strain, the two measures marked 1<sup>st</sup> ending are omitted, and 2<sup>d</sup> ending played instead. Can the pupil tell what part of this piece is in the key of **D**?

## Vivace.

## RAOUL GABRIEL.

Vivace.

79. *mf*

The sheet music consists of six staves of musical notation for piano. The first staff shows a treble clef and a key signature of one sharp. The second staff shows a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp, followed by a bass clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp, followed by a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp, followed by a bass clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp, followed by a bass clef and a key signature of one sharp. The music includes various dynamics such as *mf*, *f*, and *mf*, and fingerings like 1, 2, 3, 4, and 5. The piece concludes with a final dynamic of *f* and a *Fine.* at the end of the sixth staff.

This block contains five staves of piano sheet music. Staff 1 (Treble) has two measures. Staff 2 (Bass) starts with a dynamic marking *mp*. Staff 3 (Treble) has four measures, with measure 1 containing a treble clef and measure 4 containing a bass clef. Staff 4 (Bass) starts with a dynamic marking *ff*. Staff 5 (Treble) has four measures.

*D. C. al Fine.*

*This composition can be had complete in sheet form.  
3580 W*

# Thistle-down Two-Step.

The left hand presents most of the difficulty here. Of course it should be practiced alone.

EDWARD M. READ.

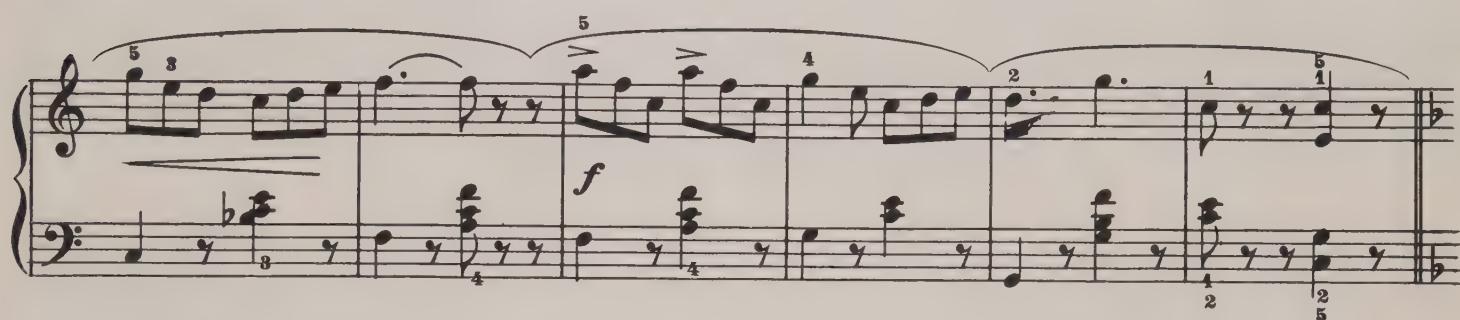
**Brightly.**

80. *mf*

130. *f*

180. *mp*

230. *Fine.*



*Lightly and softly.*

Sheet music for piano, measures 16-20. Treble and bass staves. Dynamics: *p*, *mf*. Fingerings: 5, 3, 5, 3, 4, 2, 1, 5, 1.

Sheet music for piano, measures 21-25. Treble and bass staves. Fingerings: 3, 5, 3, 4, 2, 1, 5, 3, 4, 2, 1.

Sheet music for piano, measures 26-30. Treble and bass staves. Fingerings: 1, 3, 1, 2, 4, 1, 3, 2, 5, 1.

*D.C. al Fine.*

"Thistle Down" Two-Step can be had complete in sheet form.

## Scale of B Flat Major.



## Arpeggio in B Flat Major.

Notice in 2d measure that the left hand plays from the treble clef.



## Hunting Song.

At (a) in the following recreation the left hand plays the lower notes of the chords, on which the stems point downward.

*Con moto.*

GURLITT.

81.

# Study.

In the following piece the pupil has a melody to play legato with the right hand, and an accompaniment to be played staccato with the left. Be sure of the accidentals in second part.

CONCONE.

**Andante con moto.**

82

Play the staccato accompaniment in the bass with a light wrist touch.

## The Appoggiatura or Grace Note.

The appoggiatura, more commonly called a grace note, looks like a small eighth note with a stroke through the stem.

It is played as quickly as possible, and is slurred into the following note.

### EXAMPLE.



## Summer Morning Waltz.

J. S. FEARIS.

The first page of the sheet music for "Summer Morning Waltz" by J.S. Fearis. The music is in 3/4 time, with a treble clef and a key signature of one flat (B-flat major). The page contains four staves of music, each with a basso continuo staff below it. The music features various grace notes (appoggiature) indicated by small eighth notes with diagonal strokes, slurred into the main notes. The grace notes are labeled with numbers 1, 2, 3, 4, and 5.

The second page of the sheet music for "Summer Morning Waltz" by J.S. Fearis. The music continues in 3/4 time with a treble clef and a key signature of one flat (B-flat major). The page contains four staves of music, each with a basso continuo staff below it. The music features grace notes (appoggiature) indicated by small eighth notes with diagonal strokes, slurred into the main notes. The grace notes are labeled with numbers 1, 2, 3, 4, and 5.

The third page of the sheet music for "Summer Morning Waltz" by J.S. Fearis. The music continues in 3/4 time with a treble clef and a key signature of one flat (B-flat major). The page contains four staves of music, each with a basso continuo staff below it. The music features grace notes (appoggiature) indicated by small eighth notes with diagonal strokes, slurred into the main notes. The grace notes are labeled with numbers 1, 2, 3, 4, and 5.

The fourth page of the sheet music for "Summer Morning Waltz" by J.S. Fearis. The music continues in 3/4 time with a treble clef and a key signature of one flat (B-flat major). The page contains four staves of music, each with a basso continuo staff below it. The music features grace notes (appoggiature) indicated by small eighth notes with diagonal strokes, slurred into the main notes. The grace notes are labeled with numbers 1, 2, 3, 4, and 5.

Published complete in sheet form.

small hands may omit the octaves.

Other embellishments are treated at length in "Lebert and Stark's School of Embellishments."  
3580 W

# Scale Study.

84.

*Reutling's Selected Studies Book 2*, from which this study is taken, will be found useful with some pupils at this stage.

# The Triumphal Arch.

*SCHOTTISCHE.*

This piece makes a good study for dotted eighths and sixteenths. Do not play it too fast.

RAOUL GABRIEL.

Moderato.

85.

*mf*

*f*

*Fine.*

*This piece published separately in sheet form.*

*D. C. al Fine.*

## Canon.

The pupil will pronounce the following very odd, and possibly not very pretty. When he notices, however, that the bass sings the same melody as the treble, beginning one measure later, he will become interested in making each part stand out, and after a while learn to like it. Practice the parts separately at first.

KUNZ.

86.

**Allegretto.**

*At this stage of progress teachers will find Blake's "Tunes and Tales from Grand Opera" interesting and instructive for recreation.*

# Exercise in Thirds.

Play the first four measures from six to twelve times.

# Etude.

Use wrist movement for staccato notes.

LE COUPPEY.

**Moderato.**

note change of clef.

5  
2  
1

pp    poco riten.

## The Use of the Pedal.

63

The use of the so-called "Loud Pedal" is greatly misunderstood by the average piano pupil. The idea seems quite general that its only use is to "make the music louder." It is really a "sustaining pedal" rather than a loud pedal, and its office is to sustain the tone after the finger has released the key. To use the pedal improperly is a great deal worse than not using it at all. When the pupil realizes that all the tones played while the foot is on the pedal continue to sound until the pedal is released, he will see that it is important to know just when to use it, and when not to.

The proper place to use the pedal is often marked by the word *Ped.* followed by a star (\*) where it is to be released. The following is also used: . The pedal is pressed down at *a* and released at *b*.

### Pedal Study.

FEARIS.

Andante.

88.

*John Thompson's "The Hanon Studies" will be found useful at this point.*

## On the Seine.

## *BARCAROLLE.*

A charming recreation in  $\frac{6}{8}$  time. The left hand needs especial practice.

RAOUL GABRIEL.

## Andante.

1

2

3

4

5

6

*D. C. al Fine.*

## Scale of A Major.

Sheet music for piano, Treble and Bass staves, 4/4 time, key signature of A major (two sharps). The music consists of two measures of right-hand chords and two measures of left-hand chords. Fingerings are indicated above the notes.

## Arpeggio in A Major.

## Etude.

A very easy Etude is here introduced to familiarize the pupil with the new key.

## LE COUPPEY.

## Andantino.

A musical score for piano, page 90, featuring two staves. The top staff is in common time (indicated by '4') and has a key signature of three sharps. The bottom staff is in common time (indicated by '4') and has a key signature of one sharp. The music consists of ten measures, numbered 1 through 10 above the staff. Measure 1 starts with a forte dynamic. Measures 2-4 show a melodic line with grace notes and slurs. Measures 5-8 continue the melodic line with eighth-note patterns. Measures 9-10 conclude the section with a final melodic phrase.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). Measure 11 starts with a dynamic *mf*. The right hand has a sixteenth-note pattern: 1 2, 3, 2 3 4, 3 2 3 1. The left hand provides harmonic support with eighth-note chords. Measure 12 begins with a dynamic *più f*. The right hand continues the sixteenth-note pattern: 2, 3, 4, 5, 1 2, 3, 4, 5. The left hand provides harmonic support with eighth-note chords.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and 4/4 time. The bottom staff is in bass clef, C major (no sharps or flats), and 4/4 time. Measure 11 starts with a dynamic *p*. The right hand has a sixteenth-note pattern: 1, 2, 3, 4. The left hand has a eighth-note pattern: 5, 4, 5, 5. Measure 12 continues the right-hand pattern: 1, 2, 3, 4. The left hand has a eighth-note pattern: 5, 4, 5, 5.

# Heather Rose.

67

Observe the repeat, also the 1<sup>st</sup> and 2<sup>d</sup> endings. Where the melody appears in the left hand part, the right hand part should be played lightly.

Arr. from LANGE.

## Andante.

92.

*dolce*

melody in the left hand part.

note change of clef.

*The composition can be had complete in sheet form in the original Key of F.*

# Rustling Leaves Two-Step.

The left hand has some large skips in this piece. It should be practiced alone.

EDWARD M. READ.

**With spirit.**

93. *mf*

94. 1 3 4 2 3 2 1 4

95. 1 3 2 4 1 5 2 3 5 1 3 5

96. 4 2 3 1 2 3 4 2 3 1 2 3 4

97. 1 3 2 4 1 5 2 3 5 1 3 5

98. 4 2 3 1 2 3 4 2 3 1 2 3 4

99. 1 3 2 4 1 5 2 3 5 1 3 5

100. *p softly and lightly*  
*mf firmly and distinctly*

Sheet music for piano, 5 staves, measures 69-75.

**Staff 1 (Treble Clef):**

- Measures 69-70: 8th-note chords (G major) followed by eighth notes.
- Measure 71: 8th-note chords (G major).
- Measure 72: 8th-note chords (G major).
- Measure 73: 8th-note chords (G major).
- Measure 74: 8th-note chords (G major).
- Measure 75: 8th-note chords (G major).

**Staff 2 (Bass Clef):**

- Measures 69-70: 16th-note patterns (e.g., 1, 3, 2).
- Measure 71: 16th-note patterns (e.g., 1, 3, 2).
- Measure 72: 16th-note patterns (e.g., 1, 3, 2).
- Measure 73: 16th-note patterns (e.g., 1, 3, 2).
- Measure 74: 16th-note patterns (e.g., 1, 3, 2).
- Measure 75: 16th-note patterns (e.g., 1, 3, 2).

**Staff 3 (Treble Clef):**

- Measures 69-70: 8th-note chords (G major).
- Measure 71: 8th-note chords (G major).
- Measure 72: 8th-note chords (G major).
- Measure 73: 8th-note chords (G major).
- Measure 74: 8th-note chords (G major).
- Measure 75: 8th-note chords (G major).

**Staff 4 (Bass Clef):**

- Measures 69-70: 16th-note patterns (e.g., 1, 3, 2).
- Measure 71: 16th-note patterns (e.g., 1, 3, 2).
- Measure 72: 16th-note patterns (e.g., 1, 3, 2).
- Measure 73: 16th-note patterns (e.g., 1, 3, 2).
- Measure 74: 16th-note patterns (e.g., 1, 3, 2).
- Measure 75: 16th-note patterns (e.g., 1, 3, 2).

**Staff 5 (Treble Clef):**

- Measures 69-70: 16th-note patterns (e.g., 1, 3, 2).
- Measure 71: 16th-note patterns (e.g., 1, 3, 2).
- Measure 72: 16th-note patterns (e.g., 1, 3, 2).
- Measure 73: 16th-note patterns (e.g., 1, 3, 2).
- Measure 74: 16th-note patterns (e.g., 1, 3, 2).
- Measure 75: 16th-note patterns (e.g., 1, 3, 2).

*Published complete in sheet form.*

3580 W

# Happy Go Lucky.

Be careful to use the pedal exactly as marked and do not blur the runs on the second page.

LANGE.

## Con grazia scherzando.

The image shows four staves of musical notation for piano, page 94. The top staff is in treble clef, 2/4 time, dynamic *mf*, with fingerings 1, 1, 1, 1, 2. The second staff is in bass clef, 2/4 time, with fingerings 5, 5, 5, 5. The third staff is in treble clef, with fingerings 1, 2, 1, 2, 1, 3, 5. The fourth staff is in bass clef, with fingerings 1, 2, 5, 1, 3, 5. The music includes slurs, grace notes, and dynamic markings like *cresc.* and *fine.*

Piano sheet music in G major. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measure 1: Treble staff has eighth-note pairs (mf), Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs (dolce), Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs.

Piano sheet music in G major. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measure 5: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs.

Piano sheet music in G major. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measure 9: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs.

Piano sheet music in G major. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measure 13: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs.

Piano sheet music in G major. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measure 17: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs, Bass staff has eighth-note pairs.

*Published complete in sheet form.*

D.C.

# Rondo.

Much of this piece is written on the high leger lines. The pupil should familiarize himself with the letter names before he attempts to play it.

Arr. from E. D. WAGNER.

**Allegro.**

95.

*p*

*cresc.*

*Fine.*

*D.C.*

# Scale of E Flat Major.

73

# Arpeggio in E Flat Major.

# Reverie.

Six-four time means six quarter notes to one measure, and a quarter receives one count. In the sixth measure the fifth finger is substituted for the third without releasing the key.

## Andante.

FEARIS.

96.

Small hands may play upper  
notes of octaves in last measure.

# Thrush Mazurka.

The Mazurka is a rather slow dance of Polish origin. Do not hurry this piece.

MAUDE KEATHLEY.

97.

Fine.

D.C.

*Published separately in sheet form.*

# Spring's Awakening.

A pretty recreation which makes a good pedal study. In the second part of the piece the figure 8 appears over a group of notes. This means that the notes are to be played an octave higher.

ESPEN.

Andantino.

98.

(a) Small hands may take higher note of octaves in bass.

In Pianoforte music a wavy line is written before a chord intended to be played *arpeggio*.

A wavy line placed before a chord thus: indicates that the notes shall not be struck together, but in quick succession from the lowest to the highest thus:

## Withering Leaves.

*NOCTURNE.*

Observe the wavy lines before the chords, and hold the notes their full value.

Andante con espressione.

E. M. READ.

99. *p*

Published complete in sheet form.

3580 W

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# Tennis Two-Step.

77

E. M. READ.

The musical score consists of six staves of music for two voices. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of B-flat major. Fingerings are indicated above the notes, such as '1 2 3' or '5'. The score includes dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a 'Fine.' at the end of the fifth staff.

Fine.

D.C.

"Tennis Two-Step" can be had in sheet form.

3580 W

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In the following composition the melody is played in the bass clef with the right hand, the left hand crossing over to strike chords above. Make the melody perfectly legato, and a little louder than the chords. Play rather slowly, and with expression.

If the pupil's hand is large enough, it is best to play all chords (when the hands are crossed) without using the thumb.

The fingering given, makes use of the thumb, as some pupils could not play them in any other way.

## Song Without Words.

**Andante.**

L. STREABBOG.

101.

*L.H.*

*ben marcato il canto*

*Consult dictionary.*

101.

3  
1

3  
2 1 2 5 4 2 1 5 4 3 4

*a tempo* L.H.  
ben marcato R.H.

4 3 2 1 4 3  
5  
1.  
5.  
2.

1.  
5.  
3.  
4.  
2.

1.  
5.  
2.  
1.  
5.  
4.

2 3 5  
morendo  
24  
24  
2  
pp

Published separately.

3580 W

# The Trocadero.

In this piece be very careful in the matter of rests. Make the proper difference between quarter and eighth rests. Play quite slowly at first. Note the tie at (a).

For small hands, lower notes of octaves may be omitted.

RAOUL GABRIEL.

102.

Fine.

D.C.

## Scale of E Major.

103.

## Arpeggio in E Major.

The image shows two staves of sheet music for piano. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time. The music consists of eighth-note patterns. Fingering markings are present above the notes, such as '1 2 3' and '5 3 2'. Below the notes, there are time signatures indicating measures of 3/4. The piano keys are also indicated below the notes.

## Scale Etude.

BEYER.

## **Allegretto.**

A musical score for piano, page 104, featuring two staves. The top staff is in treble clef and 3/4 time, with a dynamic of forte (f). The bottom staff is in bass clef and 3/4 time. Measures 1-5 show a melodic line in the treble staff with various note heads and stems, and corresponding bass notes in the bass staff. Measure 5 includes a measure repeat sign.

A musical score for piano in G major (two sharps) and common time. The left hand (bass) plays eighth-note chords in measure 11, followed by sixteenth-note patterns in measure 12. The right hand (treble) plays eighth-note chords in measure 11, followed by sixteenth-note patterns in measure 12. Measure 11 starts with a dynamic of f. Measure 12 begins with a dynamic of ff.

# Sweet Violet.

An excellent study in passage playing.. Play perfectly legato, but do not blur.

**Moderato e grazioso.**

CARL HEINS.

Sheet music for piano, page 105, featuring six staves of musical notation. The music is in 3/4 time with a key signature of two sharps. The first staff begins with a dynamic of *p leggiero*. The second staff starts with a bass note. The third staff features a melodic line with fingerings 2, 3, 1, 2, 5. The fourth staff is labeled '(A)'. The fifth staff includes a dynamic of *mf* and a dynamic of *p*. The sixth staff concludes with a dynamic of *Fine.*

D. C. al Fine.

Published complete in sheet form.

3580 W

## Scale of A Flat Major.

## Arpeggio in A♭ Major.

## Romance.

Play this little "song without words" with feeling and expression. In the second part, the melody in the bass must be made to stand out. At (a) the right hand plays from the bass clef.

Andantino.

J. S. FEARIS.

106.



## Love's Lament.

The teacher should insist that the double sixths in this recreation be played as legato as possible.

**Andante con espressione.**

**EDWARD M. READ.**

107.

Published complete in sheet form.

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# Barcarolle.

F. BURGMÜLLER.

**Andante quasi Allegretto.**

108.

Observe the rests carefully.

Sheet music for piano, page 87, featuring five staves of musical notation. The music is in common time and includes the following sections:

- Staff 1:** Treble clef, B-flat key signature. Fingerings: 2, 3, 4, 5. Measure 1: 2. Measure 2: 3. Measures 3-6: 4, 5. Measures 7-10: 5, 4. Measures 11-14: 3, 4, 5.
- Staff 2:** Bass clef, B-flat key signature. Measures 1-6: 1, 3, 5. Measures 7-10: 1, 3, 5. Measures 11-14: 1, 3, 5.
- Staff 3:** Treble clef, B-flat key signature. Fingerings: 5, 3, 2, 3, 5, 3, 5, 3, 5. Dynamics: *sforzando*, *sforzando*, *dimin. poco e rall.*
- Staff 4:** Bass clef, B-flat key signature. Fingerings: 1, 2, 1, 2, 5, 1, 3, 5, 1, 2, 5, 1, 3, 5. Dynamics: *p*, *cresc.*
- Staff 5:** Treble clef, B-flat key signature. Fingerings: 1, 2, 3, 2, 4, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1, 2, 4. Dynamics: *lusingando*, *p*.
- Staff 6:** Bass clef, B-flat key signature. Fingerings: 3, 4, 5, 3, 4, 5, 3, 4, 5, 3, 4, 5, 3, 4, 5, 3, 4, 5.
- Staff 7:** Treble clef, B-flat key signature. Fingerings: 3, 4, 5, 3, 4, 5, 3, 4, 5, 3, 4, 5, 3, 4, 5, 3, 4, 5. Dynamics: *pp*, *perdendosi*.
- Staff 8:** Bass clef, B-flat key signature. Fingerings: 1, 4, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4.

# Dream Fairy.

LEO OEHMLER.

## **Andante espressivo.**

*a tempo*

*ritard.*

*ritard.*

*Fine.*

*Con anima.*

*mf*

*ritard.*

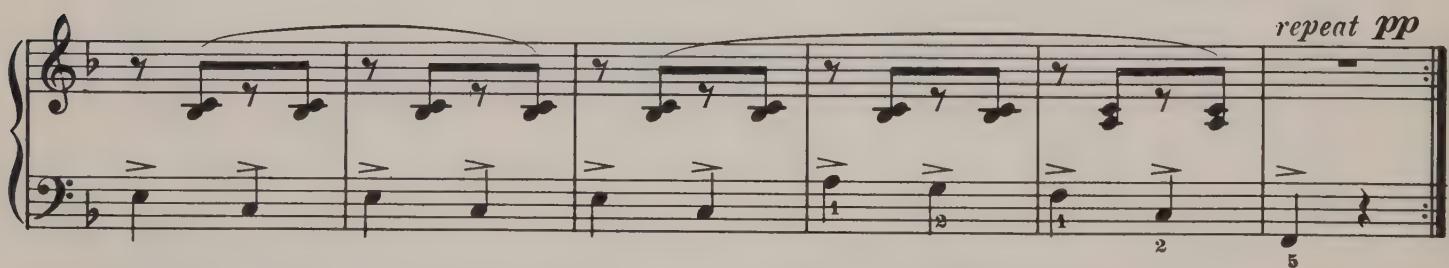
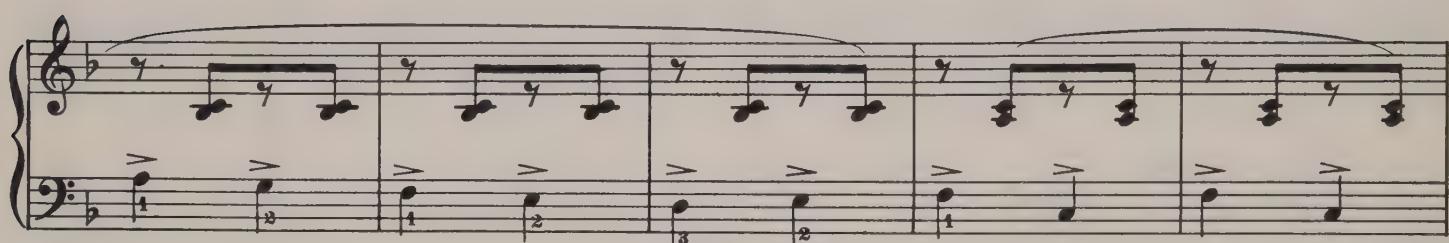
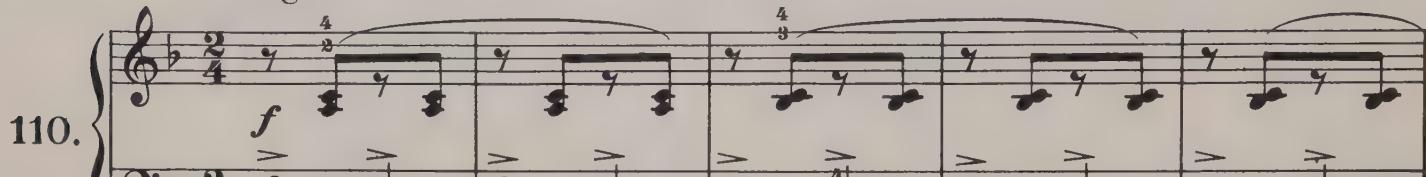
*D. C. al Fine.*

# Galloping Horses.

This little descriptive piece will prove a valuable study, and it presents some difficulties. To get the proper effect, it must be played quite fast. Here are a good many marks of expression to look up.

JAMES H. ROGERS.

**Allegro.**



dim.

*poco rit.*

*ben marcato*

*sempre forte*

*con spirito*

*f*

For the grade of music the pupil is now supposed to be playing, there is very little written employing more than four sharps or four flats. It seems therefore a waste of space to give exercises for the keys of *B*, *D♭*, *F♯* or *G♭*. We give below the scales and arpeggios of *B*, and *D♭* major. They are from a convenient volume called "Exercises in Scales and Arpeggios" by Sederberg, containing all the scales and arpeggios in all the major and minor keys. Price \$1.00. We highly recommend this book.

"**25 Melodious Studies** in unfamiliar Keys" by Maurice Bird, Price 75 cts, introduces keys not used in this method.

### Scale of B Major.

## Arpeggio in B Major.

The image shows a page of sheet music for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time, indicated by a '3/4' signature. The music consists of six measures. Measure 1 starts with a dynamic 'f' (fortissimo). Measures 2 and 3 show eighth-note patterns with fingerings: 2-3, 2-1, 3-2; 1-2, 3-2; 1-2, 3-1. Measures 4 and 5 show eighth-note patterns with fingerings: 2-3, 2-1, 3-2; 1-2, 3-1. Measure 6 starts with a dynamic 'p' (pianissimo). Fingerings are present in all measures, such as 2-3, 2-1, 3-2, and 1-2.

## Scale of D $\flat$ Major.

## Arpeggio in D $\flat$ Major.

# March of the Winds.

98

EDWARD M. READ.

Brightly.

111.

*Fine.*

D.C.

*Published complete in sheet form.*

3580 W

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# At the Ball.

GUSTAV LANGE.

**Tempo di Valse.**

112

mf

cresc.

*f*

*mf*

Sheet music for piano, page 95, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature changes between G major (two sharps) and F# major (one sharp). Various dynamics and performance instructions are included:

- Measure 1:** Treble clef, two sharps. Fingerings: 5, 3, 2, 1; 4, 5. Dynamics: *mf*, *dolce*.
- Measure 2:** Bass clef, one sharp. Fingerings: 5. Dynamics: *cresc.*
- Measure 3:** Treble clef, one sharp. Fingerings: 4, 3, 1; 5. Dynamics: *cresc.*
- Measure 4:** Bass clef, one sharp. Fingerings: 1, 3, 4, 5. Dynamics: *agitato*.
- Measure 5:** Treble clef, one sharp. Fingerings: 2, 1, 2; 3, 2, 1; 5. Dynamics: *a tempo*.
- Measure 6:** Bass clef, one sharp. Fingerings: 4, 5. Dynamics: *cresc.*
- Measure 7:** Treble clef, one sharp. Fingerings: 2, 1; 4, 5. Dynamics: *riten. poco*.
- Measure 8:** Bass clef, one sharp. Fingerings: 4, 5. Dynamics: *cresc.*
- Measure 9:** Treble clef, one sharp. Fingerings: 2, 1; 4, 5. Dynamics: *cresc.*
- Measure 10:** Bass clef, one sharp. Fingerings: 4, 5. Dynamics: *cresc.*

Published complete in sheet form.

3580 W

# Dance of the Gnomes.

Play with a light staccato touch. Make the left hand melody in the second part stand out well.

**Allegretto.**

C. BOHM.

113.

*p scherzando*

*Fine. mf*

*p*

Piano sheet music page 97, featuring five staves of musical notation. The music is in common time and consists of measures 1 through 10.

- Staff 1:** Treble clef, key signature of one sharp. Dynamics: *p*, *mf*. Fingerings: 2, 3, 1; 3, 1. Measure 10 ends with a fermata over the treble staff.
- Staff 2:** Bass clef, key signature of one sharp. Dynamics: *mf*, *f*, *p dolce*. Fingerings: 2, 5; 5, 2; 5, 2; 4, 2; 5, 2. Measure 10 ends with a fermata over the bass staff.
- Staff 3:** Treble clef, key signature of one sharp. Dynamics: *f*. Fingerings: 4, 2, 3; 4; 1, 1; 1, 3, 5. Measure 10 ends with a fermata over the treble staff.
- Staff 4:** Bass clef, key signature of one sharp. Dynamics: *f*. Fingerings: 5, 2; 5, 2; 5, 2; 5, 2. Measure 10 ends with a fermata over the bass staff.
- Staff 5:** Treble clef, key signature of one sharp. Dynamics: *f*. Fingerings: 5; 4; 5, 3, 1; 5, 2; 5, 2. Measure 10 ends with a fermata over the treble staff.

Performance instructions at the end of the page:

- dim.*
- poco rit.*
- D. C. al Fine.*

Published complete in sheet form.

3550 W

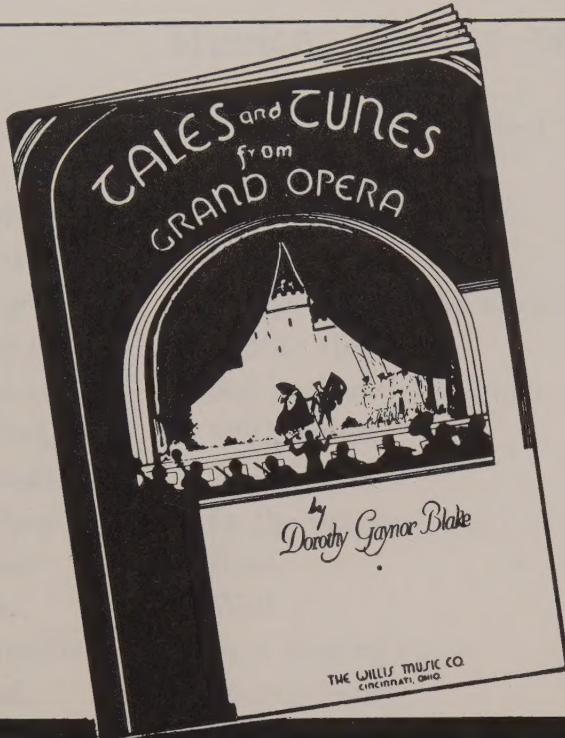
## Musical Terms and Signs used in this book.

<i>Accidental.</i>	A sharp, flat or natural note in the signature.	<i>Grazia.</i>	Grace.
<i>Agitato.</i>	In an agitated manner.	<i>Grazioso.</i>	Gracefully, elegantly.
<i>Allegro.</i>	Lively.	<i>Il.</i>	The.
<i>Allegretto.</i>	Not quite so fast as allegro.	<i>Legato.</i>	Slurred, smooth, connected.
<i>Andante.</i>	Rather slow.	<i>Leggieramente.</i>	Lightly, briskly.
<i>Andantino.</i>	Not so slow as andante.	<i>Lusingando.</i>	Caressingly, coaxingly.
<i>Anima. con</i>	With spirit.	<i>Marcato.</i>	Well marked, with distinctness.
<i>Animato</i>	Animated.	<i>Moderato.</i>	Moderate, neither fast nor slow.
<i>A Tempo.</i>	In the original time.	<i>Morendo.</i>	Dying away.
<i>Basso.</i>	Bass.	<i>Moto.</i>	Motion, movement.
<i>Ben.</i>	Well.	<i>Non.</i>	Not.
<i>Cantabile.</i>	In a singing style.	<i>Perdendosi.</i>	Dying away.
<i>Canto.</i>	Melody, song.	<i>Piano.</i>	Soft.
<i>Con</i>	With.	<i>Pianissimo.</i>	Very soft.
<i>Crescendo. (cres.)</i>	Increasing in loudness.	<i>Più.</i>	More.
<i>Da Capo.</i>	From the beginning.	<i>Poco.</i>	A little.
<i>Dal Segno.</i>	From the sign.	<i>Primo.</i>	First, the higher part of a piano duet.
<i>Deciso.</i>	Decided, with energy.	<i>Quasi.</i>	In the manner of.
<i>Delicato.</i>	Delicately.	<i>Rallentando. (rall.)</i>	Growing slower.
<i>Di</i>	Of, from, to, by.	<i>Ritard. (rit.)</i>	Holding back.
<i>Diminuendo. (dim.)</i>	Diminishing in force.	<i>Rinforzando.</i>	With special emphasis.
<i>Dolce.</i>	Sweet, soft.	<i>Ritenuto. (riten.)</i>	Holding back.
<i>Espressivo.</i>	With expression.	<i>Scherzando.</i>	Playfully.
<i>Etude.</i>	A study.	<i>Secondo.</i>	Second, the lower part in a piano duet.
<i>Espressione.</i>	Expression.	<i>Sempre.</i>	Always, continually
<i>Fine.</i>	The end.	<i>Spirito, con</i>	With spirit.
<i>Forte.</i>	Loud.	<i>Tempo.</i>	Time.
<i>Fortissimo.</i>	Very loud.	<i>Valse.</i>	
		<i>Virace.</i>	Lively, animated.

## Signs and Abbreviations.

<i>f</i>	Forte.	<i>8va</i>	An octave higher.
<i>ff</i>	Fortissimo.		Hold, or pause.
<i>p</i>	Piano.		Repeat signs.
<i>pp</i>	Pianissimo.		Increase in force of tone.
<i>m</i>	Mezzo: Medium: Half.		Decrease in force of tone.
<i>D.C.</i>	Da Capo.		Accent mark.
<i>D.S.</i>	Dal Segno.		Sign referred to by Dal Segno.
<i>R.H.</i>	Right hand.		Denoting chords to be struck arpeggio style.
<i>L.H.</i>	Left hand.		





THE INTERESTING FEATURES  
OF THIS PRACTICAL BOOK  
FOR EVERY HOME ARE  
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## "TALES AND TUNES FROM GRAND OPERA" BY DOROTHY GAYNOR BLAKE

**FAUST**

FIVE ACTS

Music by  
Charles Gounod  
(French Composer)  
B. Paris, June 17, 1859  
D. Paris, Oct. 17, 1893

Libretto by  
Barbier and Carré

First performance, Paris, March 19, 1859  
First performance, U. S. (N. Y.), Nov. 25, 1863

**CAST**

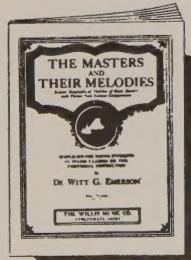
Faust (Fowst) . . . . .	Tenor
Mephistopheles (Meh-fes-tof-el-layz') . . . . .	Bass
Valentine (Val'-en-teen) . . . . .	Baritone
Brander or Wagner . . . . .	Baritone
Siebel (See-bel) . . . . .	Mezzo-Soprano
Marguerite (Mahr-guer-eet') . . . . .	Soprano
Martha (Mar-ta) . . . . .	Contralto
Students, Soldiers, Villagers, Sorcerers, Spirits.	

The action takes place in Germany, during the Sixteenth Century.

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by DeWitt G. Emerson

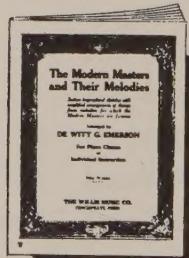


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